

Bambang Sunarto

Ontology *Of Sangeet* and Gamelan Music

Editor

Khristianto
Arief Budiman

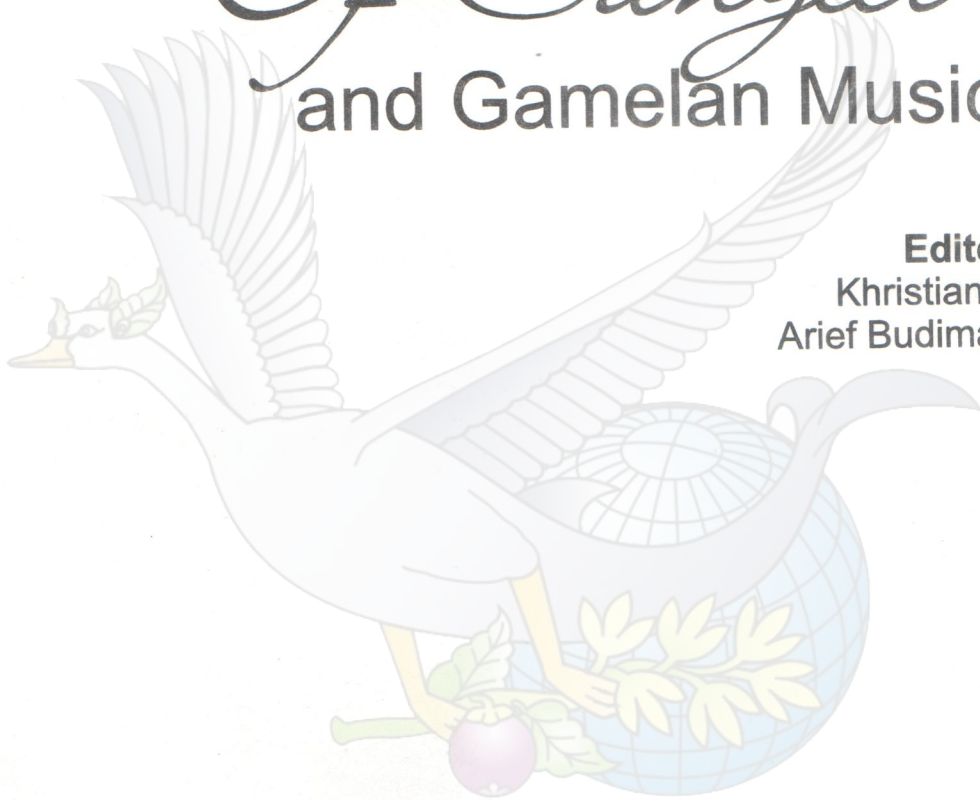


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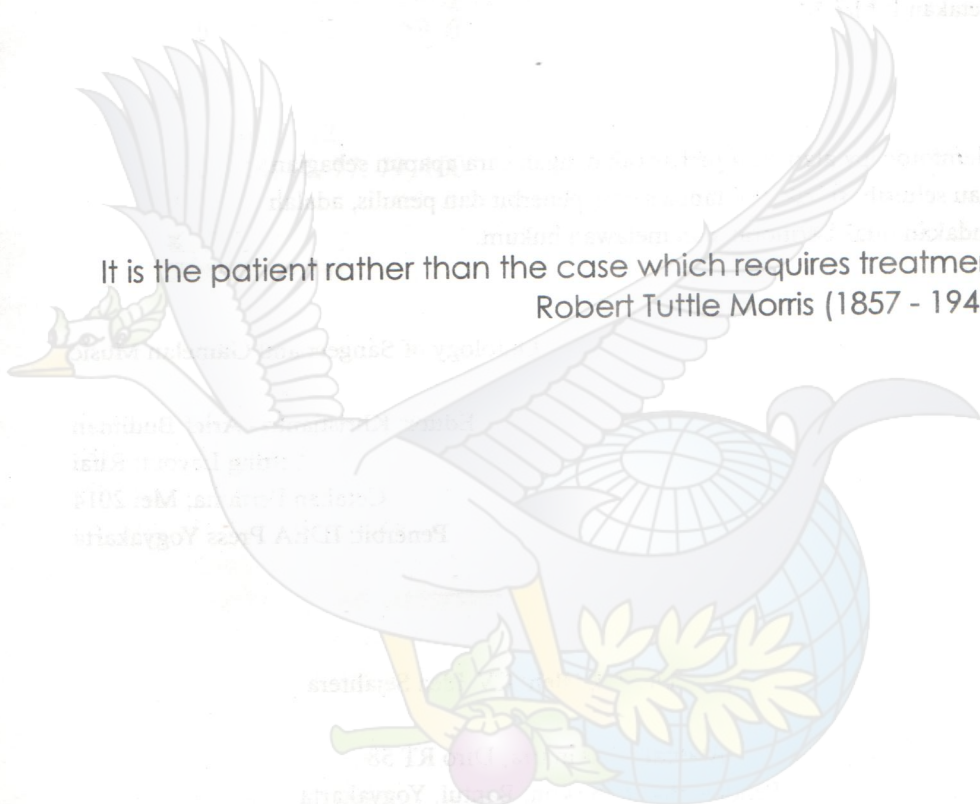
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TO TAŃKA

It is the patient rather than the case which requires treatment
Robert Tuttle Morris (1857 - 1945)



Perpustakaan Nasional: Katalog Dalam Terbitan (KDT)

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EDITORIAL PREFACE

In general, music that grows and develops from one generation to the next generation in a certain region is its mark for the development of the corresponding cultural existence. The mark is not just dealing with empirical music, but is associated with a variety of things, mainly related to the existence of concrete culture of a society. *Sangeet* music, which grows and develops in India, and *karawitan music*, in Central Java and Yogyakarta, are also a part of these marks. In practice, *sangeet* and *karawitan* musics share typical reality, existence, essence, and substance.

However, there's been rumors stating that in terms of culture, Indonesia is like an imagery for its counterparts in India. The issues are related to the culture in a broad sense. It is said that Indonesia as the Indian imagery covering the fields of culture and of political power, cultural state, culture of social organization, cultural livelihood, economic culture, cultural and religious beliefs.

These various views confirming the notion have bothered Sunarto's mind. He then inquires about the existence, essence, and substance of the music which is always believed to be 'genuine' by Indonesian people. Do they also constitute a picture of realities in music culture system growing and evolving in India?

Having conducted a research in New Delhi and Solo in 1999, he tries to uncover the ontological reality of the two types of music, *sangeet* and *karawitan music*, from which he concludes a factual reality proving both music are ontologically not related to each other. For him, the existence, essence, and substance of *sangeet* music has nothing to do with those of the *karawitan* music and the vice versa. Indeed, many terms

of gamelan music in Indonesia have derived from India. Yet, through this book Sunarto asserts confirmingly that the musicality of the karawitan music has no equivalence in that of *sangeet*.

This book offers a comparatively elaborative description on some issues regarding instrumentation, scaling system, rhythm, *tala*, *thāta*, *irama*, as well as *laras*. It is obvious that that most basic elements in the formation of *karawitan* music existence, essence, and substance are absolutely no relation to the functional and structural existence, essence, and substance in *sangeet*. In essence, this book explicitly states that the ontological existence of karawitan music is genuine. The writer does not find any reason to argue that *gamelan* music is the imagery of the music growing and evolving in India.

I feels praised to be a part in the process completion of this book. Furthermore, it is expected that this book will increase an awareness of cultural dignity for the Indonesian people. Then, it will bring a sense of cultural self-sufficiency, since this nation have inherited a typical and invaluable cultural treasure. The cultural pride will then arise among them as a genuine manifestation of the dignity as a nation.

Yogyakarta 28 March, 2014

Editor

Khristianto

Arief Budiman

PREFACE

It was a fortune to avail the assistantship getting research on Indian classical music. Actually, the project of "Indian Classical Music and Gamelan, the Indonesian Classical Music" was a haphazard written selection from large number between the Indian and Indonesian classical music topic. In view of the fact that the intent to reconstruct Indian classical music into Indonesian music system was not enough based in both practical and theoretical skill, particularly in Indian music.

Strong wish to bring series thought was determined only to conviction that there has been a general tendency everywhere that regards classical works in musical world as the single interpretation synchronically with their age. Those regard apply specially on musical term of conventional idioms and vocabularies that historically have ever been the discourse in the musical continuity.

Of course, the tendency is no longer true in spite of generally accepted. Because, if certainly this tendency is considered true, of course the classical music everywhere would be fossilized and left behind by its founders. It pushes to understand that all things are concerned to temperament, characterization and furthermore everything about performing technique and interpretation always could be reconstructed following harmonically the dialectical of the social and cultural environments and the modes of era. As the classical Indian music, now is listened widely by the peoples in all over the world, as well as in Indonesia. Whether this means that Indian classical music could be reconstructed into Indonesian music system of gamelan? This question always ossifies heard in the ear. This book is the real fact of the effort to answer that question.

Actually, intend to work on Indian music start on the knowledge of *Qawwali*, since information related this kind music has given strong enthusiasm for further appreciation. When visited India on May 1999 up to September 1999 to accomplish fellowship research, I arrived with an open-ended program. There is no real topic to speak of, and no tentative

rationalization for certain musical perceived or experienced to be used as a basis for further exploration and there is no theoretical questions to be answered. Furthermore, by *Qawwali* I mean to use of the performance idioms, musical structures, and repertoires as "stepping stone" to look for an inspiration to make new musical creation. In that time, I just interested with *Qawwali* and intended to work on it.

Hearing and reading this music at previous time gave perspective as to relation and comparative music between India and Indonesia. Appreciation to the *Qawwali* was opens the mind that their performance idiom, repertoires, musical structure, and performance context are valuable as a "provisional vehicle" to explore very fine of Indian music.

Discussion with M.C. Joshi as Member Secretary related to from where and where is start collecting the data, he try to argue and took negation to the conviction that *Qawwali* is provisional vehicle to start searching the intensity of Indian music. Though finally find that root of *Qawwali* are after all Indian music culture. At that moment, commence research activity have to start on the blank mind since his negation to the conviction above was show valuable and rational insight. Attend to the libraries was main activity without line of vision and no handle to move to commence work collecting research material. Therefore, read haphazard selection books collection on classical music was very haltingly since have done with frequent irregular pauses.

It was very difficult to look for empirical and practical information concerning the Indian music basic melodic idea. The need information on the empirical aesthetic potentiality was projected to explore various formal constructions. However, the greater part of books, especially book written by Indian scholar and musician discusses Indian music very philosophic. It made frustration. Maybe, it proves that to appreciate Indian music is rather difficult without.

First month, the study was not meets any significant information yet. Fortunately, during lunchtime at the American Institute of Indian Studies (IIAS), an informal discussion brings to a new awareness. That was getting an idea as new topic for taking research. At that time, the activity was chat on all short of the topic such as introduce the occupation, profession, and purpose coming to India. All of sudden one of the interviewing members asked a question, "Have you *rāga* in your music?" This question reminds to identical question was heard long time ago. On the eve of World Drum Festival in Vancouver Canada, some Indonesian musician asked to tabla player about pathêt in Indian music. Tabla player

face was flushed from embarrassment, and softly said, "No... we have no *nathêt*."

moment, in mind keep reverberating question that is it feasible to measure off the raga in *nathêt* in Indonesia. Therefore, comparative expression on approval of ingenious observation between Indian and Indonesian theoretical music would not be thrown away from the side of this research, since suitable grow to be main approach.

Its result maybe true not yet gratified, since in complicated situation to pour all idea to answer this question there was complicated barrier. Contractual obligation to leave Indonesia should be executed to furnish visiting professor program in Philippines. This means, there was no reason to do not leave this work to finish this research also. Fortunately, all required data to answer the question above have been better gathered. One phase, that is phase of collecting the data have been unobstructed significantly. Hereinafter duty is analyze and pour it into clear, legible, and comprehensible article. This is heaviest duty, since at every moment there is barrier forever. Most real example is must immediately executes the contractual obligation to Philippines. However, that was no problem since please job that perhaps gives prospect to get that innovative idea related to this research.

Most annoying barrier was happened some days previous to depart to Philippines. Beforehand, viruses in the computer that ignore the pity compassion destroyed all of the files. Unconsciously, someone formatted the hard disk, so that all of the work and article results have been shattered also. Whereas was ready to be printed. At that time, I have like will weep buckets of tears, since everything that I have done felt useless, and my works that I have done along day and night really without result.

Go to Philippines with intrude mind is heavily burden. However, dissolve in sorrow is not gentle attitude. Therefore, rewrite all of memory about it, which previously has poured in the article, is must be done during stay in Philippines. Although in slowly, gradually, bit by bit, and little by little, rewriting in Philippines have yielded something that you now can read. However, do it steadily is most likely answer.

Its result, when going home from Philippines has earned to finish 75 percent work, remain 25 percent again to complete it. It was fair to middling, since to finish the remains 25 percent perhaps have nothing more barrier. That barrier would never come again. That was expectation, which always appear in the heart. Out of luck, serious problem came for a

second time when remain to correct the things on wording of text. Some files were unable to be opened. Consequently, rewriting some damage files must be done again for second time. Slow but surely. At last, this book finishes as well since all difficulty has been passed.

Thanks are due to a large number of the institution and the people who have given the way and make easy finishing this research, from data collecting up to final writing. Institutionally, who most meritorious in completing this book is Indira Gandhi National Centre for the Arts (IGNCA) that awarded a fellowship under the scheme of Indira Gandhi Memorial Fellowship (IGMF) program, and Indonesian Arts College of (STSI) Surakarta, which given the opportunity to leave Indonesia to do research in New Delhi for months. Archives and Research Center for Ethnomusicology of American Institute of Indian Studies (AIIS), which have given the opportunity to use its library at Institutional Areaan Gurgaon, Haryana that relatively far from New Delhi. Every day this institute gave the opportunity to use its library, as well as giving chance to join with AIIS employer to use the vehicle from New Delhi to Haryana. Personally, debt of honor to M.C. Joshi, which as functionary have taken decision to give additional amenity by provide economy class air fare and the hospitality up to four month so that enable me to collect maximum research material would not be forgettable. Then, to Madam Himani Pande, which kindly assisted and instructed to collect the data during stay in New Delhi. Prof. Rahayu Supanggah, in this research execution moment, he was functionary in Indonesian Arts College of (STSI) Surakarta, which now has become Indonesian Arts Institute (ISI) Surakarta. Without his support and permission for this research, perhaps this book would never come. Debt of honor to him was very beyond measure since he let his staff left temporarily the official duties in the institute which he lead. A brother that heartfelt to give support and lent his hand at what time there is every difficulty, Kris and Arief who in this case gave much useful assistance sorting data material, checking or reading the proofs. Finally yet importantly, whosoever assisted a lot to work and finish this book but cannot be mentioned one by one.

Sunday, March 23, 2014

Early Morning at Solo Elok

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I

ADANGIYAH

Background

Musical culture construction in particular, or an art-culture structure conception in general, is actually a result of an artistic thinking from certain cultural owner accumulated from time to time or era to era. Then, it grows up to be a tradition in certain local genius. Finally, it is settled and become awareness that exist as a culture.

Fundamentally, artistic and musical tradition that exist as awareness that gives color and forming a culture is the ontological reality of a musical culture. In the context of knowledge sharing, ontology is used to mean a *specification of a conceptualization*. An ontology is kind or character especially as determined by salient features, like a formal specification of the concepts that can exist for community.

This book is projected to expose a factual condition connected to the conceptualization of *sangeet* and gamelan music. Ontological reality of that two types of music needs to be revealed, because both of them are historically grow and thrive from the interconnected culture. Indian and Indonesian music culture have connection of ontological devotion, especially related to the perception of *rasa* and basic musical element. Therefore, this book will elaborate on these two issues. Two these things are very important, because of two these things are the essence of two different cultures, that is, the culture of India and Indonesia. The essence of culture is the entire of material and accumulation of spiritual humanity. It consists of many inventions and creations that are accumulated in

"certain" various generations and the mass society. It is said "certain" since it is reality of the history.

In the reality of history, there is a culture that is continuously developed and happened in a particular order or culture that is formed in a particular period and different situation from hand-nation to next others and moved over through the geographical boundaries. However, there are also ethnical cultures that cover all of specific product and wealthy each race (Syariati, 1984: 27-28). In this last perspective, we can make differentiation between Indian and Indonesian music culture. Because of musical culture contains specific features that could differentiate a nation to another, so musical culture indicates that every culture having typical talent, ability for or a strong interest in music. Every culture has particular set of attitudes that characterizes a group of people in certain society through education, exposure, enlightenment, and sophistication of the arts generally and music particularly.

Musical culture is one of the most culture figures that have been formed. Consequently, it can be understood that in the reality of musical culture, there are also entities of material and spiritual accumulation. Material accumulation in the reality of musical culture is artifacts that automatically sign spirituality of mass society owner. Because, we realize that in frame of musical culture in all parts of the world, the accumulation of material reality is an institution to express the spiritual wealthy of certain society.

At this moment, we can observe the artifacts of the two large cultures which historically inform special relationship both of them (Indian and Indonesian music culture). There is widely heard some intellectual rumor that state that Indonesian culture get possession of "something" Indian culture influence. This conviction has tried to be proved by Andrik Purwasito in --*Imageri India: Studi Tanda dalam Wacana*-- a translation of his thesis entitled *L'Image de L'Indie dans Le Iscours des Nationalities Indonesiens* for doctorate degree in *Ecole des Hautes Etudes en Science Sociales*, Paris. In introductory note, Jay Singh Yadaf states that his book is additional evidence about the influences of Indian elements in Indonesia, in fact it become the strong magnet that stimulate him and many scholars to get research.

In the previous statement, it has been clearly notified that historically there is culture that is continuously developed and happened in particular

order or formed a particular period different situation from hand-nation to next others, and moved pass over of the geographical boundaries. Historical relationship of India-Indonesia can yield the history evidence which needs elaboration. Therefore, it is very important to be acquainted with the historical relationship between India and Indonesia, especially Java by the early centuries AD. In those times, Chinese and Indian merchants had extended their trading networks into Southeast Asia. The lured of area's natural wealth, they had opened both overland and routes of maritime trade to tap its minerals, spices, and jungle products. Clearly, let's see those touch dots of Indonesia and India, which tend to strength in commerce and political sector.

Javadwipa

Each scholar on cultural science who is conscious to Indonesian and Indian cultural existence recognizes that relationship of both nations has been gone on very long years ago. Moreover, based on historical evidences, we can state that the relationship have tied before the arrival of the white people from Europe to the rich area in the east part of the Earth. Next, the term of *Voor Indie* (Front India) arose to mention India and *Achter Indie* (Back India) to mention Indonesia.

In further progression, Indonesia also called Netherlands East Indies, Dutch Nederlands Oost-Indië, or Nederlandsch-Indië, as one of the overseas territories of The Netherlands as colony country until 17 August 1945. These territories consisted of Sumatra¹, Java², Madura³, Borneo⁴, Sulawesi⁵ with Sangihe and Talaud islands, the Moluccas, and the Lesser Sunda Islands east of Java⁶. Netherlands New Guinea⁷ was also ceded to Indonesia in August 1962. This comprised the territory on the island of New Guinea west, with the offshore islands of Waigeo, Salawati, and Misool.

Before term of Indonesia arose, this region had been acquainted with *Javadwipa*, *Swarnadwipa*, *Dwipantara* or *Nusantara*. Those terms are used to mention Indonesia that most of the major populations are centered closely to the maritime. In addition, coastal and inter-island shipping services linked them.

The age relationship of India-Indonesia can be realized through the work of poet Kalidasa⁸ titled *Raghuvamsha*⁹ written on the 7th AD

century. In *Raghuvamsha*, Kalidasa writes “*Anena sardham viharamburases tiresu talivanamarmaresu. Dwipantaranita-lavangaspupair apakrtsvedalava maradbhih*”; means “If the whistle of the wind has flower clove aroma from *Dwipantara* blown to the beach of Talowan, let the young girl loves each other dried off their sweat and pleased to enjoy”¹⁰. This poem was read in front of King Magadha from Kalinga¹¹ who proposed marriage to the princess Indumati. It occurred on the choosing rite of female bride by the princess.

Of course, it is impossible for Kalidasa to write the full meaning of poem without prior seeing, experiencing, and at least hearing the story of *Swarnadwipa*, *Dwipantara*, *Nusantara*, or Indonesia. Therefore, that poem is evidence that India-Indonesia relationship has been tied before Kalidasa writes his brilliant piece of *Raghuvamsha*.

Actually, intercourse knots in social perspective between India-Indonesia are not known yet. It is mysterious! However, it cannot be denied that the mysterious case connecting to the social intercourse will be easy to be seen through the track of cultural life of the close association of India-Indonesia. The track of cultural life is also mysterious. However, it is difficult to get accurate information to know how is that tracks cultural life become part of cultural life in India and Indonesia.

Andrik Purwarsito on *Imageri India: Studi Tanda dalam Wacana*¹² recognized that Indonesia-India relation has a set of cultural pictures with subject, form, and inspiration use identical source orientation. Andrik elaborated Indian representation in the Indonesian nationalism discourse related to the ideas of resistance movement, education, and political as well as national identity (Andrik, 2002: 11-104).

A long that time, between the 3rd and 6th centuries AD, the principalities of Indian culture had existed in *Swarnadwipa*, *Dwipantara*, *Nusantara* that now is Indonesia. The chieftains, kings, queens or other equal terms¹³ that lived in their *kratons*¹⁴ had derived the inspiration, prestige, and practical assistance of skills and ideas imported from India. At least, we are aware through lengthy moment of historical contacts between India and Indonesia might have happened the processes of cultural transformation idea.

Archeologically, we can find a lot of information to enlarge our knowledge about the historical intimate contacts through the invention of the ancient inscriptions and temples. Those inscriptions are able to

release the past time of sink screen. For example, inscription found in Kutai, three rough stones foundation, a gift for Brahman priest at the early 5th century AD provides the evidence that Kutai is a Hindu Kingdom in eastern Kalimantan.

Vleke has translated that inscription into English as follow;

"The famous prince Kudungga the Eminent had a son, the renowned Acvavarman, the founder of a dynasty, who is comparable to Amcuman. Three sons he had who were like three sacrificial fires. The most excellent of these, renowned for the power of his ascetism and for his self-control is His Majesty Mulavarman the Lord and King who brought offering of much gold. In remembrance of these offering this sacrificial pillar has been erected by the principal ones of those who have been twice born".¹⁵

George Ferrand has been interested to study Shrivijaya and has wrote his inscription research on "Quatre texts epigraphiques malayosanskrits de Sumatra et de Bangka"¹⁶. Shrivijaya is maritime and commercial kingdom that flourished between the 7th and the 13th century in the Malay Archipelago. The kingdom, which originated in Palembang on South of Sumatra, soon extended its influence and controlled the Strait of Malacca. The kingdom's power was based on its control of international sea trade. It established trade relations not only with the states in the archipelago but also with China and India.

Shrivijaya was also a religious centre in the region. It adhered to Mahayana Buddhism and soon became the stopping point for Chinese Buddhist pilgrims on their way to India. The kings of Shrivijaya even founded monasteries at Negapatam in India. Shrivijaya continued to grow; by the year 1000, it controlled most of Java but soon lost it to Cola¹⁷, an Indian maritime and commercial kingdom, which found Shrivijaya an obstacle on the sea route between South and East Asia. In 1025, Cola seized Palembang, captured the King, and carried off his treasures and attacked other parts of the kingdom. By the end of the 12th century, Shrivijaya had been reduced to a small kingdom and its dominant role in Sumatra was taken by Malayu (based in Jambi), a vassal of Java. A Javanese kingdom, Majapahit, soon began to dominate the Indonesian political scene.

As elaborated on *Tata Negara Modjopahit, Parwa I*, J.W. Wellan was interested to study *Talang Tuwo* inscription (Muhammad Yamin, 1964: 98).

Talang Tuwo inscription is an evidence of the influence of Buddhism with in the context of royal power. The language and style of this inscription has featured Indian *Tantric* conceptions. It makes clear that the King of Shrivijaya was presenting himself as a *bodhisattva*¹⁸, one who was become reincarnate a Buddha in himself, taught several stages toward supreme enlightenment. Here is the first instance in the archipelago's history of a ruler's assumption of the role of religious leader.

Through this epigraph study above, we are aware about the relationship of Indonesia and Nalanda in India. Nalanda is the places of some monasteries joined together to form monastic centre that is functioned as universities¹⁹ during Gupta²⁰ period. This monastic center had a curriculum that went far beyond the bounds of traditional Buddhism. The most well known of these, located at Nalanda. This institution soon became the leading center for the study of Mahayana²¹, which rapidly became the dominant Buddhist tradition in India. As academic institution or university, Nalanda housed a population of several thousand teachers and students, who were maintained out of the revenues from more than 100 villages. Because of its fame, Nalanda attracted students from abroad, but the admission test was so strict that only two or three of 10 attained admission. More than 1,500 teachers discussed over 100 different dissertations every day.

In Nalanda inscription, written on *devanagari* character was found at Nalanda²² by Hirananda Shastri on 1921 when research on *mahavihara*. This inscription mentioned that King of Shrivijaya Bhalaputradeva has built some houses for Shrivijaya travelers who study Buddhist at Nalanda (Shastri, 1924: 310-327). In that inscription was also mentioned Shailendra dynasty²³. This dynasty flourished in Java from about 750 to 850. The dynasty marked by a great cultural renaissance associated with the introduction of Mahayana Buddhism, and it attained a high level of artistic expression in the many temples and monuments built under its rule.

Architectural building in Indonesia which relatively monumental is temple of Borobudur²⁴. It was constructed between about 778 and 850 AD, under Shailendra dynasty. It is massive Buddhist monument, which combines symbolic forms of *Stupa*, Temple Mountain based on mount *Meru*, and *Mandala*. *Stupa* is Buddhist commemoration monument, typically housing sacred relics associated with Buddha

or other saintly persons. It is an architectural symbol of the Buddha's *parinirvana*.²⁵

In Hindu mythology, *Meru* is a golden mountain that stands in the centre of the universe and is the axis of the world. It is the house, residence, or abode of gods that located on foothills of Himalayas. It is frequently imagined as the roof tower crowning the shrine. That is why in a Hindu temple represents *Meru* forever. While term *Mandala* in Hindu and Buddhist *Tantrism* refers symbolic diagram used in the performance of sacred rites and as an instrument of meditation. The *mandala* is a representation of the universe, a consecrated area that serves as a receptacle for the gods and as a collection point of universal forces. Analytically, Indian Gupta and post-Gupta art influenced style of Borobudur.

Let us concentrate to analyze Borobudur that was influenced by Indian Gupta arts. Why are we able to say like that, because artistically the primary Buddhist monument, both in early Buddhism and in present day usage is the stupa. It is initially shrine a mound which sacred relics are kept. Furthermore, in the perspective of history, the cult of the stupa may be attested archaeologically from the 3rd century BC onward. However, the canonical literary tradition of all Buddhist lands links this important cult to the great events associated with *Shakyamuni's*²⁶ decease. Ichnographically, the Buddha's image was personalized to all of the main scenes of *Shakyamuni's* existence, and later stupa in general achieves as great artistic splendor. The interesting thing is; Borobudur temple²⁷ which has resemblance with the Buddhist stupa at Amaravati²⁸ in Southern India and Nagarjunakonda as well. They are consisted mainly of carved railings and rectangular slabs that decorated the great Buddhist stupas. They remain fundamentally symbols of *Shakyamuni's* transcendence and continue to be decorated by scenes from his previous lives as well as from his last life. It is quite reasonable because Borobudur is "Mahayanist" in its symbolic structure, and reveals the close association between later developments and the great Buddha myth of *Shakyamuni*. Moreover, Brahmanic and Buddhist images in the Gupta style have been found in the valleys of the Kapuas and other rivers in western Kalimantan.

Principally, the intimate contact among the empires in *Swarnadwipa*, *Dwipantara* or *Nusantara* that now called Indonesia and India may has made similar ideological superstructure. By their intimate contact, Indian and Indonesian people have resembled formulated ways

and performances to think, to conceptualize, to appraise or to evaluate and to consider whatever thing they have imagined and dreamed. At ancient times, intimate contacts between India and Indonesian empires have experience meaning to build resemblance perception in connection with construct of their superstructure. Because of it, at least, between Indonesian and Indian people have similarity on ideology, religion, knowledge, literature, and arts.

Musical Culture Artefacts

Now, we can observe many artefacts²⁹ of the two large cultures³⁰, which are seen historically, they have special relationship each other. That is Indian and Indonesian musical culture. There is a rumour in the intellectual community, which state that Indonesian culture obtains the influence of Indian culture. Of course, in the out of musical context, there are much evidences in Indonesian culture that support the relationship or influence prediction. It is rational if we predict that Indonesian musical culture was influenced by Indian musical culture.

Since prehistory period, Indonesia has known music instrument called *nêkara* made of bronze³¹. *Nêkara* is vessel shaped to be convinced exist in the pre-dynastic Chou³² period. From the outset of Chou rule, vessels increasingly came to serve as vehicles for inscriptions that were casted to record events and report them to ancestral spirits. A Chou official who apparently had divined the date for the successful assault upon the Shang and later used his reward money to have the bronze vessel cast dedicated an outstanding example³³.

Some scholars favor to state that *nêkara* is musical instrument because the shape quite reasonable to be played as bronze percussion or drum. *Nêkara* has wide spread in South-east Asia as well as Indonesia. Archeological discourses in Indonesia have been estimated that *nêkara* is coming from Dongson³⁴ (H. R. Van Heekeren, 1958: 92-98). In Indonesia, bronze *nêkara* was found in Sumatra, Java, Bali, and other places in east Indonesia (Timbul Haryono 1994: 70).

Melina (1990: 152) have said that the form of artifact is determined by cognitive thinking behind the fact. It means that the emergence of artifact always need basic idea, thought, and consideration. Therefore, in connection with theory of sound, *nêkara* has significant position. If we

take attention to the form, volume, and material of the *nêkara*, we will understand that people in earlier times have capability to process sounds. Ferdinandus has implied us to aware that the shape and volume of *nêkara* can be guessed that *nêkara* was firstly created as drum made of wood or earthenware that covered with hide as sound resources (Ferdinandus, 2001: 6).

Does this fact have cultural relationship with musical phenomenon in India? We do not understand yet. Factually, in Vedic literature shows a wide variety of musical instruments that comprise percussion instrument. This type instrument was presented by drum as *dundubhi*. An earthen drum made by digs a big hole in the ground and covered with a hide called *bhumi-dundubhi*, while wooden drum called *vanaspati* (Bandyopadhaya, 1985: 7-8). Shapely, *nêkara* have similar form with *dundubhi*, *bhumi-dundubhi*, or *vanaspati* that is a large drum shape like a cone (Menon, 1995: 49). By this cultural fact, we can imagine how is the cognitive thinking behind the fact have been originated.

Fortunately, in India there is also drum instrument called *naqqara*. Soundly, word of *nêkara* and *naqqara* has alike sound. It takes to figure out identical meaning. This instrument is always used on the ritual of *darshan*³⁵.

There are main forms of congregational worship for the Vallabha Sampraday, that is the appointed times when *Shri-Nathji*'s³⁶ devotees may visit him daily. These occasions of visitation are known as *darshan*. *Darshan* implies not only the worshipers observe the deity, but the deities also transmit some part of his holiness to the beholder (Eck, 1985: 6-7). *Shri-Nathji* receives his subjects and imparts his divine grace during *darshan*, held at seven or eight specified times everyday. Traditionally, realizations of the *darshans* are announced over loudspeaker by *naqqara*, *naubat*, and *shahnai*³⁷ played from the room above the main gate. This room is popularly known as *naqqara khana* or *naubat khana*. A *naubat/naqqara khana* forms part of the palaces and forts of important Mughal³⁸ and Rajput³⁹ families (Gaston, 1997: 100).

Beside term *nêkara* and *naqqara*, we find new term *naqqarah* and *naker*. *Naqqarah* is a small kettledrum of Arabic or Saracenic⁴⁰ origin, was made of clay, wood, leather, or metal (Gaston, 1997: 159) while *naker* is small kettledrum that reached Europe from the Middle East in the 13th century, during the Crusades⁴¹ (Sachs, 1943: 97). *Naqqarah* is shaped like

a kitchen-mixing bowl with a diameter ranging from 15 to 25 centimeters, Carried in pairs at the player's waist by means of a belt or harness, each tuned to different indistinct pitches, it was played with two short wooden sticks. The skin was tensioned by means of a lattice of ropes, which could be tightened or loosened.

Nakers were made of wood, metal, or clay and sometimes equipped with snares. They were usually played in pairs and were struck with hard sticks as well. *Naqqarah* and *nakers* were used in military and battle music, as well as in the softer indoor chamber music and in dance accompaniments. They continued in use through the 16th century (Zonis, 1973: 137).

So far, we do not comprehend yet the emergence terms of *nêkara* and *naker*, *naqqara*, and *naqqarah* in the context of the relationship as causality. Since, the inventions of *nêkara* in Indonesia⁴² was in the age of Shrivijaya. We know that the age of Shrivijaya, the main flourish religiosity is Buddhism rather than Hinduism. It is moreover we still not understand the cultural and historical relationship between instrument of *nêkara* in Indonesia and *naqqara* in India, because we know the use of *naqqara* is inclined on the ritual of Hinduism.

Although we know both *nêkara* and *naqqara* have comparable function and context on religious connotation, we cannot define this cultural relationship. However, I am sure, logically, through *nêkara* and/or *naqqara*, there are cultural traces connected between India and Indonesia. By see the complex case of *nêkara*, so, we need to develop a new discipline that simultaneously operates some disciplines such as semiology, archeology, and ethnomusicology. Unfortunately, as an ethnic musician, it is likely hard to use the approach outside of ethno-musicology area. Therefore, collaboration of semiologist and archeologist is the best way to answer the cultural complexity like that.

Squarely, we have to be confessed that it is hard to mark out the cultural association between Indonesia, Arabic or Saracenic, and Europe relating to the authenticity behind *nêkara*, *naqqara*, *naker*, and *naqqarah*. Much less, the *naker* or *naqqarah* existence at Europe and Arabic are unlike to the phenomena of *nêkara* and *naqqara* in Indonesia and India. Therefore, we do not intend here to elaborate that relationship since it is needed new discipline involve interdisciplinary approach.

To elaborate obviously, perhaps it needs semiology because the semiology helps us to understand of sign as "something that stands for something." On semiology, we can get contribution through three main theories such as icon, index, and symbol theory. Icon theory is helping to exam something to refer its referent, and theory of index is serving to create association with its referent, while theory of symbol is serving to understand object related to its referent.

Archeology is very important in this new discipline because it is the scientific study of the material remains of past human life and activities. It includes artifacts object from the earliest times. Archaeological studies are a principal foundation of knowledge of the culture. Since artifact is useful to identify the object and their significance with the intellectuality, capability, and technical development that adhere to the object of early human's cultural activity.

While ethnomusicology is very significant for this context since it is scientific study of music in any world culture. Furthermore, it is also study on subcultures in terms of its authentic sounds and performance practices, in its relation to the specific culture, and in comparison with other cultures. By means of interdisciplinary approach such as ethnography, history, sociology, and anthropology, ethnomusicology is the most flexible discipline that potential to reveal the darkness of cultural relationship between India and Indonesia behind the facts of *nèkara* in Indonesia and *naqqara* in India.

Until now, cultural evidences in Indonesia and India show there is relationship between music and religion forever. It can be found easily in India and Indonesia. Apparently, through the religious relationship contact between India and Indonesia, Indian religiosity can influence people in Indonesia to put their music in frame of religiosity.

Although musical-religiosity phenomenon in India and Indonesia has employed different kind of music, factually, they present in the same context of religiosity that is Hinduism. As a result, in every rites of Hindu religiosity people in Indonesia incline to regard that performing music in certain religious rites is significant role to build spiritual sensation. This circumstance can be simply found in India.

To speak about cultural fact in Indonesia, we can refer Annette E. Sanger who has took research in Bali⁴³ and other researches on Java and Balinese music. Annette's research with titled *The Role of Music and*

Dance in the Social and Cultural Life of Two Balinese Villages has enunciated that in almost societies (in Bali) there is a close association between music (instrumental and more especially vocal) and religion (Sanger, 1986: 262). Song, music, and dance are often an integral part of ritual, and various myths describe how the supernatural being communicated through the medium of music.

In India, we can refer to the study of Gaston on *Krishna's Musicians* that deals with the music played in the *haveli*⁴⁴. Haveli is all temples of the Vallabha Sampraday⁴⁵. Vallabha Sampraday was founded in A. D. 1494 by Vallabha who was born 1479, Benares, Jaunpur, India and dead on 1531 at Benares. Vallabha is often referred to as Vallabhacharya, while the suffix of acharya here acknowledges him as a great teacher. Therefore, Vallabhacharya is Hindu philosopher and founder of the important devotional sect the Vallabhacharyas.

Gaston research has exposed the course of music in the Nathdvara temple complex. It has opened to the reality fundamentals of music and ritual in the Nathdvara, particularly in the Shri Nathji Haveli as the main centre for the musical *Krishna's* musical genre. Gaston said that in the Nathdvara temple complex is like many other Indian temples that can be mention as virtual living museum of culture. She did not see the reason to think that there has been much changes in the role of music and the approach of performance in the Shri Nathji Haveli over the past century (1987:24).

The Hindu's dissemination have been occurred transfers of musical culture to Indonesia. As we know that improvement of musical culture in India are always tight associated to the religious, sacred, or spiritual activity, the conception of thought, idea, and belief on the subject of music grow to be one of the important components in the rites of Hindu religiosity. Both Hindu people in Indonesia⁴⁶ and India keep using music when they adore their deity in the context of rituals.

It is easy to be recognized since this practice related to the belief. In the holy book such as *Rig-Veda* X-18, *Yajurveda* IX: 11, XXIII: 8, *Satapatha Brahmana*, *Chandogya Upanisad*, *Katha Upanisad*, *Ramayana*, *Mahabharata*, *Visnudharmottara Purana*, *Lalitavistara*, *Mahasvastu*, *Jataka* and a number books related to Jainism⁴⁷ such as *Vayadhammakaha*, *Brhatkalpa*, and *Rayapaseniya* have mentioned the function of dance and music in the rites of religiosity (Vatsayan 1963: 168-198). Some verses in the mammoth 13th

century text *Sangitaratnakara* composed by Sharngadeva⁴⁸ also alleged the similar matter (Shringy, 1991: 85-107).

We are aware that there is only little recorded history before the 10th century AD as the evidence of earlier culture. Musical facts in this period are rare. Some relief of music instrument and musical events in the walls of the temples and monuments such as Borobudur fairly provide interesting sight at a glance. Unfortunately, it is not provide enough data to arrange precise explanation on music activity at that time.

We can see the shapes music instrument on relieves of Dieng, Sari, Jalatunda, Jago, Jawi, Sélomanglèng, Kedaton, Ngrimbi, Penataran, Sukuh temples. On Borobudur temple relieves we can find it on the scene of *Karmawibhangga*, *Lalitawistara*, *Awadhana Jataka* and *Gandwyuha*. The important thing we have to note is the mystery of relationship between Indonesia-India. Because it is mystery of the knowledge or historic science as well, that kept interesting to study.

Back to Andrik who says some cultural occurrence in Indonesia are images of the cultural phenomenon has been occurred in India, we want to come back with a question. If the Indonesian national discourses related to the subject, shape, and inspiration of resistances, national education, regional and global politic as well as national identity movement has oriented toward the same sources with India, is it come to mind on the traditional music phenomenon in Indonesia? Is it occurred in traditional music culture of Java?

Analogous Spirituality

Culturally, both India and Indonesia have similarity related to the fundamental or natural history as the main characteristic. That is a spiritual quest to find the "hidden truth" or wisdom. Both of them have reason or intention in frame of the creed of spirituality especially to get the union with the divine, sacred or the transcendent realm. How is outward appearance of this spirituality? Of course, this book does not position to answer this question clearly. Meanwhile, Philosophical study will be much needed to answer this query.

To find these spirituality figures, we can comprehend it through their philosophical ideas that are found in all major India and Indonesia religions. What is more also found in world religions.⁴⁹ Furthermore, the traces of philosophical ideas actually present in their figure of musical

culture. Therefore, we need to reveal Indian and Indonesian music through the "spirit"⁵⁰ and musical structure as the entry point of discussion. Therefore, we will discuss about *rasa* in the context of musical culture that grow up in India and Indonesia.

Indian and Indonesian spiritualism⁵¹ have undergone a renewal of interest and understanding and even a mood of expectancy similar to which marked its role in previous eras. People are aware of that spiritualism coming out as a faith has the crucial aspect of identity for most of them. A large amount of Indian history can be understood through the interplay among its diverse spiritualisms and religious groups. It is the Indonesian phenomenon likewise.

Hinduism⁵² and Buddhism⁵³ are beliefs, way of lives or basic philosophical ideas associated and treated in Indian philosophy and Indonesian especially Javanese spirituality. Indian philosophy is the systems of thought and expression that was developed by conventional discipline of thought. It is defined as one that accepts the authority of the Vedas⁵⁴ and some conventional philosophic systems such *samkhya*, *yoga*, *nyanya*, *vaishesika*, *mimamsa*, and *Vedanta*.

Samkhya refers to the thought that adopts consistent dualism of the all matters and energies in space, the intrinsic or essential characters of something or nature as two forms. That is usually called *prakriti*⁵⁵, and self or individual spirit that called *purusha*.⁵⁶ *Prakriti* contains the concept of nature deepest and truest of people that gives a distinctive character, while *purusha* relates to complete individual personality, especially to somebody who recognizes the sense of ease existence.

Both are originally separated, but in the course of evolution, *purusha* mistakenly identifies itself with aspects of *prakriti*. Right knowledge consists of the ability of *purusha* to distinguish itself from *prakriti*. The practical aspects of *yoga* play more important part than the intellectual content, which are largely based on the philosophy of *samkhya*, with exception, that *yoga* assumes the existence of God, who is the model for the aspirant to spiritual release.

The major contribution of the *Nyanya* system is the working out in profound detail of the inference reasoning method. *Nyanya* is important to the analysis of logic and epistemology. Like other systems, *Nyanya* is both a philosophy and a religion; its ultimate concern is to end man's suffering, which results from ignorance of reality.

The *Vaisheshika* is a guide attempting to identify, inventory, and classify the entities and their relations that presents themselves to human perceptions. It is the system holding the smallest, indivisible, indestructible part of the world called an atom. All physical things are combination of the atomic of earth, water, fire, and air. Their inactive and motionless construct the atoms are put into motion by God's will through the unseen forces of moral merit and demerit. There are six categories of being connected to the *Vaisheshika*. They are: (1) *Dravya* or substance, the substratum that exist independently of all other categories and the material cause of all compound things produced from it. *Dravyas* are nine in number: earth, water, fire, air, ether, time, space, spirit, and mind. (2) *Guna* or quality. (3) *Karman* or action. Both *Guna* and *Karman* inherence within *Dravya* and cannot exist independently of it. (4) *Samanya*, or genus, which denotes characteristic similarities that allow two or more objects to be classed together. (5) *Vishesa*, or specific difference, which singles out an individual of that class. (6) *Samavaya*, or inherence, which indicates things inseparably connected.

Mimamsa is a guide or a method to provide enlightenment on *dharma*. In Hinduism *dharma*, *Mimamsa* constitutes the religious and moral law governing individual conduct and one of the four ends of life followed according to one's class, status, and station in life. In Buddhism, *dharma* is the doctrine. It is the universal truth common to all individuals at all times, and it is also to being commonly understood as moral virtue, the medium that allows beings to move.

Essentially, *vedanta* denotes conclusion of the *Veda*. In this case, *Vedanta* refers to the system of finding wisdom or getting creed of spiritual in the union with the divine. There is a fundamental reference to get *Vedanta*, which is the famous poetic dialogue called *Bhagavadgita*. As we are aware of that *Bhagavadgita*⁵⁷ is one of the greatest and the most beautiful of Hindu scriptures. It is part of Indian epic *Mahabharata*⁵⁸ written in form of dialogue between Prince *Arjuna* and *Krishna*⁵⁹, who is an earthly manifestation, personification, or representation of the god Vishnu. *Bhagavadgita* gives a typology of the Indian religious conviction or spirituality that consists of creeds about *dharma*, *asceticism*, and *theism*.

The influence and belief on *Bhagavadgita* in Indonesia have been profound. Furthermore, *Bhagavadgita*, in fact in both India and Indonesia

is a popular text that opens to the people who will listen, and it is a fundamental to find out the "hidden truth" of wisdom.

By mention the resources above, it is meant to highlight that disseminations of religiosities accomplished by musical culture is associated to the practice of the religious conviction transferred from India into Indonesia. The resources above are also highlights the musical concepts, ideas, and vision as important component on the religious expression. Therefore, music expression⁶⁰ is considered as essential part in the rite of religiosity. Music must be played to achieve the religiosity emotions (Koentjaraningrat, 1985: 42-45).

The elaboration above is the Hindu context. We will find different information, explanation, and amplification when we try to examine musics culture relationship in the perspective or phenomena of Buddhism. The spreading of Indian Hindu and Buddha religion out onto other part of Asia have caused the spreading of music instrument to Sri Lanka, Tibet, and South-East Asia such as Indonesia, Burma, Cambodia, Thailand and Vietnam. Several Hindu or Buddhist priest brought musical aspect onto those area (Utpal Banerjee, 1992: 105). Up to now, those musical characteristics keep the life influence of Buddha religion at Asia. After the cultural contact between India-Indonesia was happened, there are the dialectical processes between cultural elements from India and Indonesian local culture in Indonesia.

We recognize that Indian legends such Ramayana and Mahabharata are the spiritual entity that permeate in the society of Java and Bali. Essentially, Ramayana and Mahabharata are the course in the relation problems of the "fine point" of *dharma* and struggle to exceed, face, handle, and manage the inevitability of violation as a part of the locus of philosophical argument. Through *wayang*⁶¹ performance, people in Java and Bali appreciate, and experience the "subtlety" of *dharma* and philosophical argument fullest.

Mainly in Java, the course of the *Samkhya*, *Yoga*, *Nyanya*, *Vaishesika*, *Mimamsa*, and *Vedanta* could be found in the course that has been summarized and formulated as the belief of *sangkan paraning dumadi*. This is a basis concept of existence that there is no difference with the concept of *astika* and *nastika* in Indian philosophical thought. Fundamentally, This perception is connected to the idiom of *manunggaling*

kawula lan gusti. This term is formulation of the belief associated to the union with the divine in sacred or transcendent realm.

In Java, this type of spiritualism is called *kejawen* or *kebatinan Jawa* that traditionally turn into one of Javanese ways of life⁶². In *kebatinan Jawa* perspective, we will find four important elements such as (1) divine or supernatural knowledge, (2) mystical association, (3) quest of the existence, and (4) *budi luhur*⁶³. This cultural unit deals with spiritualism. Analogically, we can say that both spiritualisms in India and Indonesia are seemed like both side of leaf. It is different texture and color but if we consume it, essentially there is no significant distinction.

By mentioning the similarity of ideology, it means Indian and Indonesian people have comparable characteristic of belief⁶⁴, values, and norms⁶⁵. The belief provides their cognitive assumptions about correct and incorrect. The belief presents their cognitive assumptions about acting in accordance with divine or moral law to release from guilt or sin. The belief presents their concepts related to principle of something and acting. Is that just, good, or proper and to alter or adjust to bring to some standard or required condition?

Similar values mean that they have comparable concepts about valuable thing that socially defined. It is connected to relative worth, utility, or importance, and precise signification. Therefore, value determine their comprehension about fine and unwell, good and poor, kind and bad, beautiful and ugly, preferable or not preferable, and so on. While norm refers to their standards or principles of right action binding upon the members of group and it serves to guide, control, or regulate proper and acceptable behavior related to social action.

Similar religion means to have an institutionalized system of religious attitudes, beliefs, and practices that contains the belief and collective values, which touches the state of being convinced about mystical power or supernatural authority. Mystical power or supernatural authority is regarded to intervene directly the social life, because it involves or has the nature of an individual direct subjective communion with God or ultimate reality.

Similar knowledge means to have the understanding of disciplines, skills, arts, or techniques related to the circumstance or condition of apprehending truths or facts through the reason or cognition. The facts are learned through observation and experience i.e.; collecting factual

data, demonstration, and verification and so forth. It comprises not only technique and procedures to get result comprehension, but also the knowledge accumulation construct. With this nature comprehension, knowledge is not the constituent of universal culture, but cultural constituent flourishes typically in certain times and places.

By mentioning literature resemblance, it means that Indonesian and Indian people have symbolic impressions or expressions in the company of aesthetic, emotional, and intellectual values. It is equivalent by arts. However, in the case of literature, the impressions, or expressions in the company of aesthetic, emotional, and intellectual values, here the literature resemblance is more verbal than physical character.

While, resemblance art implies them to have similarity connected to an occupation requiring knowledge or skill. Completely, we can say that art is the conscious use of skill and creative imagination especially in the production of aesthetic objects. It is socio-cultural component universally. Art also contains symbolic impressions or expressions in the company of aesthetic, emotional and intellectual values of members or part members certain society. Since art is associated to the certain skills, naturally art will constantly include in the ability to use knowledge effectively in execution or performance. As art involved creative imagination, arts are always contain the quality of something which is created rather than imitated. So the quality is always characterized by imagination. An art contains the values of using, employing, or exhibiting symbols. Thus, art is always characterized by imagery something, representation, and symbolism. Since, art means the expression as well. Therefore, art also means act, process, or instance of representing in a medium as well as something that manifests, embodies, or symbolizes something else.

We can find some evidences about similarity of the arts and literature in India and Indonesia. As we know, Indonesia exhibits a rich diversity of cultural forms. It is range from those of the old Malay form of the arts⁶⁶ through the traditional Javanese and Balinese forms. In Java and Bali, the living of tradition covers the traditional theatre using shadow plays⁶⁷, puppets⁶⁸, or human actors⁶⁹. In general, those traditional theatres use artistic form as well as generally used in India such as the Mahabharata and the Ramayana. As we know, the Valmiki composed The Ramayana in Sanskrit. It is difficult for us to find deep information about Valmiki. Who is he? We only have information Valmiki

is the traditional author of the epic. However, when we read Ramayana, it describes the royal birth of Rama in the kingdom of Ayodhya⁷⁰. It makes we convince that Valmiki is author of the epic in India. Why have we convinced, because Ayodhya is an ancient city that is regarded as one of the seven sacred cities of the Hindus in India. In traditional history, Ayodhya was the early capital of the kingdom of Kosala. What is Kosala? Kosala is the kingdom where Buddha was born. He was born in the Shakya tribe of northern Kosala (563 BC). The kingdom rose in political importance in the 6th century BC to become one of the states dominant in northern India. During the reign of King Prasenajit, it was regarded as one of the four powers dominant of the north. At that time, Kosala could control the trade routes of the Ganges River.

There is no culture in all over the world not acquainted with music. It is situation in India and Indonesia likewise. In music, there are signs that music history in Java can be traced from the Hindu and Buddhist kingdoms. There is slight information regarding the visual data of instrument and ensemble form on the Hindu and Buddhist relieves on numbers of temples.

Musicality

Principally, it is reasonable to be convinced that Indonesian culture gets many elements of Indian culture. There are many words used in both India and Indonesia. Some words are used in similar connotation, while other words used in different meaning. I have paid attention that Indian and Indonesian people are familiar with word of *bhakti* that mean to devote as well as word *dharma* that mean duty or righteous action. Word of *mantra*⁷¹, *maya*⁷², *moksha*⁷³, *puja*⁷⁴, and *svara*⁷⁵ that are used in India also used in Indonesia without alteration of the sense and connotation.

In music, we can find easily the words used both in India and Indonesia. For example are *raga*, *laya*, *śhruti*, and *rasa*. *Raga* means pattern of notes arranged in specific way, the basic melody, as well as modal system of Indian music. In Indonesia, this term means the organized physical substance of humankind that opposite with term soul, spirit, and psyche. In sum, term *raga* in Indonesia can be connoted as body there is no relation with music.

Word of *laya*, between in India and Indonesia has similar meaning. That is rhythm, tempo, or speed. While word of *śhruti* both music in India and Indonesia comprehend as the tonal interval that can be perceived. Principally, both musical culture use word *śhruti* to indicate a specific note and as a unit of measurement to describe the size of an interval encompassed by two given notes.

While term of the *rasa*, has also similar meaning that is "juice or flavor," mood as well as the essence of an artistic experience. Generally, this term deal with the conscious state of mind or predominant emotion, while in the context of aesthetics it is understood as aesthetic enjoyment. In religiosity, *rasa* also means devotional sentiment.

The cultural facts above are evidences that there are some cultural influences from India through Indonesia. It is knowable, because at that moment, India became outstanding world center of culture. Their relation with other countries and nations has capability to influence cultural existence of the other nations that have contact with India. Of course, in the out of musical context there are large amounts of evidence in Indonesian culture that supports the relationship or influence prediction. Therefore, it is rational if we predict that Indonesian musical culture was influenced by Indian culture.

In *Alat Music Jawa Kuno: Kajian Bentuk dan Fungsi Ansamble Abad IX-XV Masehi*, Pieter Eduard Johaness Ferdinandus states that the presentation musical instruments from India in Indonesia has experienced acculturation with the local instrumentations. Moreover, he says that the nature of ancient Java instruments form is equality or similarity with India (Ferdinandus, 2002: 424).

However, it is important for us to note that in reality, the process of having natural existence with free of thinking to find typical aesthetic image is none certain nation monopoly. Therefore, music in Indonesia, especially in Java have increased in its essence not India centric anymore. Although we can find a lot of Javanese music term related to the instrument such as *mredangga*, *doll*, *sangkha*, *kala*, *bheri*, and so forth, that phonetically is same with the terms in Indian language, but contextually, the music and culture is difference with in India.

Mostly, many instruments have existed in Indonesia. We can find them in particular places, contexts, usages or situations in Indonesia, which is different with India. That is instrumental phenomenon.

Musically, it is certainly connected to the way of presenting musicality as a subject of the culture. Discussing on musical representation, it is likely very necessitate that we comprehend ideal musical structure that flourish into artistic ideal empirically on the musical reality.

We are aware that material and spiritual entities as accumulation of an impression or knowledge of values indicate how they are dealt with natural representation version of a musical text. Material entities relate to the outline of system, format, as well as aesthetic scheme of musicality as the container of the aesthetical value. While spiritual entities are related to the soul or spirit of religiosity or sacred things rather than worldly things. Even their souls or spirits also shape the temperamentally or intellectually akin. It has connection with an affinity of the mind or temperament.

The construct of musical grammar and the process of developing musical treatment determine the elaboration of musical theme. It means there is varying process of elaborating typical musical theme as natural representation version of a musical text both India and Indonesian music of gamelan. To figure out the classical music creation in India as well as in Javanese music gamelan, in this instance has been formulated questions, how is both Indian and Indonesian music culture formed.

To answer this question we should be traced particular elements that color and form the Indian and Indonesian music character. The main part of systematic techniques that is used in this occasion borrows western music as a particular discipline to become the connective bridge of comprehension related to musical elements on both musical cultures. Western music is borrowed to observe, notice, and watch carefully the behind concept of typical elements in both music, since there is typical basic concepts in Western music that habitually is used by many musician to comprehend the most typicality of ethnics music wrongly. Generally, they compare it recklessly without seeing natural typicality that exists in ethnic music. While we comprehend about the affinity of the mind or temperament of the aesthetical value, we will try to understand about rasa both in India and Indonesia. This book is only small endeavor to reveal the mystery to tight and continuous that historically association on musical discourse.

End Notes

(Endnotes)

1. Sumatera is island in western Indonesia, westernmost of the Sunda Islands, bordered by the Indian Ocean. The island extends in a southeastern to northwestern direction. It is separated by the Strait of Malacca from the Malay Peninsula on the northeast and by Sunda Strait from Java on the southeast. Sumatra consists of the region of Aceh and the provinces of Riau, Jambi, Bengkulu, Lampung, and North, South, and West Sumatra. The chief cities include Palembang, Padang, and Medan. A great volcanic mountain chain is known as the Bukit Barisan and including several parallel ranges, traverses Sumatra, following the western coast. The highest peak on Sumatra is Kerinci. Along the eastern coast is a broad, gently sloping plain where all the main rivers flow, including the Musi, Batanghari, Indragiri, and Kampar, of much importance for interior navigation. The largest of the many Sumatran lakes is Lake Toba. The indigenous Sumatrans belong, linguistically and culturally, to the Malayan peoples and are sometimes grouped as Indonesians. Among the most important ethnic groups are the Acehnese and Gayos in the north, the Bataks in the interior, the Lampungs in the south, and the Malays throughout Sumatra. Islam is the prevailing religion. The population includes large groups of Indians, Chinese, and Arabs and some Europeans, who live principally in the coastal regions. Marco Polo, the Venetian explorer, visited the island about 1292, and in 1509 Portuguese traders established stations here. In the 17th century, the Dutch obtained a foothold on Sumatra and gradually extended their dominion. In the late 17th century, the British also began establishing themselves in Sumatra. Anglo-Dutch rivalry was bitter until 1824, when the British gave up their claims to Sumatra to the Netherlands in return for Malacca. Throughout the 19th century the Dutch continued to extend their authority over local rulers, the last great struggle (1873-1903) was with the Acehnese. Almost all Sumatra was occupied by Japanese troops during World War II (1939-1945), from 1942 until the conclusion of the war. Sumatra became a principal component of the Indonesian struggle for independence following World War II.
2. Java is island of the Malay Archipelago, southern Indonesia, bounded on the north by the Java Sea, on the east by Bali Strait, on the south by the Indian Ocean, and on the west by Sunda Strait. Java is island of the Malay Archipelago, southern Indonesia, bounded on the north by the Java Sea, on the east by Bali Strait, on the south by the Indian Ocean, and on the west by Sunda Strait. A Javanese gamelan ensemble is primarily composed of percussion instruments and features metallophones (metal xylophones) and knobbed gongs. Gamelan

performances often emphasize the collective nature of music, with individual parts combining to form a complex whole.

3. Madura is an island in southwestern Indonesia, in East Java Province. It is separated from the island of Java by Madura Strait. The chief industries are salt panning and cattle breeding. The exports include salt, teak, copra, and coconut oil. The principal town is Pamekasan, seat of the local government.
4. Except for North Borneo, which is now part of Malaysia and of Brunei.
5. Sulawesi or Celebes is an island of eastern Indonesia. It is one of the larger islands of the Malay Archipelago that situated at east Borneo and west of the Moluccas. It consists mainly of four peninsulas separated by deep gulfs, with two of the peninsulas extending southward and two northeastward. The surface reaches one of its highest elevations in Mount Lompobatang, an extinct volcano in the southern part of the island. A number of active volcanoes are also found in the eastern end of the northern peninsula, but most of the volcanoes have reached the latent stage. The largest river is the Sadang, which is navigable by small boats. The Portuguese first sighted and named the island in 1512, but from about 1607, the Dutch gradually obtained supremacy, although it was not until well into the 19th century that every district was under their control. Under the Dutch, the island formed an important province of the Netherlands East Indies, consisting of the Sulawesi government in the southern part of the island and the Manado residency in the north. The capital of the Sulawesi government and chief port of the island was Makassar, situated on Makassar Peninsula, on the Makassar Strait. The seat of the residency was in Manado, at the end of the Manado Peninsula on the Celebes Sea. During World War II, the Japanese held the island from 1942 until 1945. In 1946 Sulawesi was included in the autonomous state of East Indonesia, a part of the new United States of Indonesia (now Republic of Indonesia).
6. Excepting the Portuguese, half of Timor that now has their freedom through long political process. This region now is declared as Timor Leste.
7. It is renamed Irian Jaya and now also to be renamed again as Papua
8. Kalidasa is the greatest Indian writer of any epoch on India Sanskrit poet and dramatist. The six works identified as genuine are the dramas Abhijñanashakuntala ("The Recognition of Shakuntala"), Vikramorvashi ("Urvashi Won by Valour"), and Malavikagnimitra ("Malavika and Agnimitra"); the lyric "Meghaduta" ("Cloud Messenger") while the epic poems are Raghuvamsha ("Dynasty of Raghu") and Kumarasambhava ("Birth of the War God").
9. The Raghuvamsha ("Dynasty of Raghu"), deals with themes from the Ramayana: it describes the vicissitudes of the Solar dynasty of the ancient Indian barons, culminating in the Ramayana story of Rama and Sita. The Raghuvamsha is

famous for its beautiful descriptions and incidental narratives. He gives the poem a somewhat episodic character. Among them are a description of the six seasons (spring, summer, rainy, autumn, winter, and dewy) and the story of a young hermit who went to the river to fill a water jar for his parents and was killed by a stray arrow.

10. Pay attention to Jai Singh Jadaf on Andrik Purwasito, *Imagery India: Study Tanda dalam Wacana*, Pustaka Cakra, Surakarta, 2002. p. xxi-xxviii.
11. It is ancient territorial subdivision of east-central India, corresponding to northern Andhra Pradesh, most of Orissa, and a portion of Madhya Pradesh. Strictly, it stretched no farther south than the Godavari River, thus excluding Vengi (the Andhra territory between that river and the Krishna).
12. We can translate in English as *Imagery India: Study on Discourse of Typographic Symbol*.
13. Maybe, the appropriate term on Indonesian language is *raja* or *ratu*.
14. *Kraton* is indistinguishable with palace, whereas *kraton* means house, residency, and office at once for only traditional ruler in governing their estate.
15. Vleke, Nusantara, *History of Indonesia*, Edition A. Manterau S. A. , Bruxelles, 5th Edition, 1961, p. 21.
16. George Ferrand, "Quatre Texts Epigraphiques Malayosanskrits De Sumatra Et De Bangka," *JA*, 221, 1932, p. 271-236.
17. Cola that usually also spelled Chola is South Indian Tamil rulers. The dynasty originated in the rich Cauvery Valley. Uraiyur was the oldest capital. Vijayalaya (reigned c. 850-870) was the first ruler, began the occupation of the territory of the Pallavas, and Aditya I (reigned c. 870-907) extend to rule the country. Parantaka I (reigned 907-953), known as the destroyer of Madurai (the capital city of the Pandyas), defeated Sinhalese invaders and united the lands of the Colas and the Pandyas between 926 and 942. Coming to terms with the Rastrakutas, he took Nellore from them about 940, but their king, Krsna III, seized Tondaimandalam. Rajaraja I (reigned 985-1014), an able administrator, protected Vengi (the Godavari districts) and occupied the Gangavadi territory (Karnataka state), annihilating the western Gangas. By 996 he had conquered Kerala (the Cera country) and acquired northern Ceylon (Sri Lanka). With the booty thus acquired he built the great Brhadishvara temple at Tanjore (Thanjavur). By 1014 Rajaraja had acquired the Laccadive and Maldiv Islands. His son Rejendracola Deva I (reigned 1014-44) outdid Rajaraja's achievements. He placed a son on the throne at Madurai, completed the conquest of Ceylon, overran the Deccan (c. 1021), and sent (1023) an expedition to the north that penetrated to the Ganges River and brought Ganges water to the new capital, Gangaikondacolapuram. He conquered portions of the Malay Peninsula and Archipelago. Rajadhiraja (reigned 1044-54) fought

the Pandyas and Ceras and defeated the Western Calukya ruler Someshvara I in 1046, but he was killed at the Battle of Koppam against the Calukyas in 1054. The Cola ruler Virarajendra (reigned 1063-69) attempted to render the Calukya Empire in the Deccan harmless, but his death enabled Vikramaditya Calukya to dabble in Cola family quarrels. Kulottunga I (reigned 1070-1122), who succeeded to both the Cola and Eastern Calukya crowns by right of inheritance, wisely abandoned the Deccan and concentrated on uniting the eastern coast. Intrigues concerning the right to the Pandya throne embroiled Colas, Pandyas, and Ceylon (which by then had recovered its independence) from c. 1166. From 1216, the Hoysala kings obtained lands in the Cola country, former Cola feudatories threw off their allegiance, northern powers intervened, and the upheaval facilitated the Pandya conquest of the Cola country in 1257. The Cola dynasty was end in 1279.

18. Bodhisattva is Sanskrit, while in Pali called Bodhisatta. It means one whose essence is bodhi or enlightenment. In Buddhism, bodhisattva refers to the historical Buddha Gautama, prior to his enlightenment. Then, it has been used to refer other individuals who want to destine to become buddhas. The bodhisattva concept elevates the virtue of compassion (karuna) to equality with wisdom (prajna). The bodhisattva exercises his compassion by transferring his own merit to his devotees.
19. It is like mahavihara. Mahavihara is Buddhist monastery founded in the late 3rd century BC in Anuradhapura, the ancient capital of Ceylon (Now, it is well known as Sri Lanka). This monastery was erected by the Sinhalese king Devanampiya Tissa not long after his conversion to Buddhism by the Indian monk Mahendra. Up to about 10th century, it was a great cultural and religious centre. It was chief stronghold orthodox Buddhism, that is Theravada. Because of the great importance of Buddhism in Ceylon, the prestige of the monks of the mahavihara was such that their power and influence often extended well beyond religion into the realm of secular politics.
20. Gupta dynasty is rulers of the Magadha state in northeastern India, later Bihar. They maintained an empire over northern and parts of central and western India from the early 4th to the late 6th century AD. The founder was Candra Gupta I, and Gupta era produced the decimal system of notation and great Sanskrit epics and Hindu art and contributed to the sciences of astronomy, mathematics, and metallurgy.
21. In sanskrit, mahayana means greater vehicle. It is one of the two major Buddhist traditions and the form most widely adhered to in China, Tibet, Korea, and Japan. Mahayana Buddhism has emerged in about 1st century AD from the ancient Buddhist schools as a more liberal and innovative interpretation of the Buddha's

- teachings. Mahayanists distinguished themselves from the more conservative schools, which they somewhat deprecatingly termed hinayana that mean lesser vehicle.
22. This place is close by Rajgir in Bihar.
 23. It is also usually known as Sailendra, Çailendra, or Sjailendra.
 24. Located in Central Java, this monument was designated UNESCO World Hiritage in 1991. Actually, this temple was lost because buried under volcanic ash and overgrown with vegetation. English lieutenant governor Thomas Stamford Raffles has discovered it in 1814. Furthermore, on 1907-1911, a team of Dutch archaeologists restored this site. Further restoration was on 1983.
 25. Term parinirvana connected to the liberation from rebirth or reincarnation. To free our body and soul from the bonds of desire so that will not be reborn again is need an arhat. What is arhat? Arhat is the death of a perfected person, the death of one who has gained insight into the true nature of existence and has achieved nirvana or spiritual enlightenment. The death with this kind condition is usually called the parinirvana, or complete nirvana.
 26. In Sanskrit Shakyamuni means sage of the Shakyas, epithet applied to Gautama Buddha.
 27. It was built on about 9th century AD.
 28. Actually, Amaravati is the name of town at east-central Andhra Pradesh state. It was an ancient Buddhist centre in the region. There are monasteries and university attracted students from throughout India and the Far East. From about, the 3rd century AD was constructed one of the largest Buddhist stupa in India that is known for the relief sculptures that were a part of its great Buddhist shrine.
 29. Artifact in this case is something created by humans usually for a practical purpose, or something characteristic from human institution or activity as a product of artificial character as well as in a scientific and artistic consideration.
 30. In addition, it is nations as well.
 31. Bronze is of exceptional historical interest and still finds wide applications. Bronzes contain tin, substituting other metals such as aluminum, manganese, and even zinc. Some articles inform that bronze was made before 3000 BC. Logically, technology of bronze was found on the Bronze Age.
 32. This dynasty is also called Pinyin Zhou (traditionally, 1122-256/255 BC), last sovereign of the Shang or Yin dynasty. Chou is dynasty ruled ancient China for almost a millennium, establishing the distinctive political and cultural characteristics that were to be identified with China for the next 2,000 years. Firstly, proposed date for the beginning of the Chou dynasty is 1027 BC. However, many scholars favor a date between the traditional date and 1027, roughly 1050 BC. According to legend, he has lost his empire because of his extreme debauchery.

To please his concubine, Chou is said to have built a lake of wine around which naked men and women were forced to chase one another. His cruelty was such that the nearby forests were strung with human flesh. Moreover, he provoked the resentment of the people by levying taxes to build, over the course of seven years, the elaborate Deer Tower Palace. It was supposed to have been 600 feet high and a half mile in circuit, with doors and chambers constructed of precious stones. When Wu Wang, founder of the succeeding Chou dynasty (1111-255 BC), overthrew the Shang, Chou set fire to his palace and committed suicide by leaping into the flames.

33. It was known in excavating near Sian in 1976.
34. Maybe, Dongson is T'ung-Shan or Tongshan, a city in northwestern Kiangsu sheng (province) of China.
35. It is Hindu worship, the beholding of an auspicious deity, person, or object.
36. Shri-Nathji is the unique representation of the Hindu god Krishna. It is the main cult image of the Vallabhacharya sect, an important devotional sect of India. The image is enshrined in the main temple of the cult at Nathdwara (Rajasthan state), where it is accorded an elaborate service of worship daily.
37. The playing of naqqara, naubat, and shahnai is known as naubat ensemble.
38. From 1556 to 1707, during the heyday of its fabulous wealth and glory, the Mughal Empire was a fairly efficient and centralized organization, with a vast complex of personnel, money, and information dedicated to the service of the emperor and his nobility.
39. Term Rajput is actually from Sanskrit Raja-Putra that means "Son of a King." The Rajputs regard themselves as descendants or members of the Kshatriya (warrior ruling) class, but they actually vary greatly in status, from princely lineages, such as the Guhilot and Kachwaha, to simple cultivators. Most authorities agree that groups that attained secular power made successful claims to Rajput status frequently. Perhaps, central Asian invaders as well as patrician lines of indigenous tribal peoples were absorbed in this way.
40. Saracen is member of nomadic people of the deserts between Syria and Arabia.
41. Crusades are any of the military expeditions undertaken by Christian powers in the 11th, 12th, and 13th centuries to win the Holy Land from the Muslims.
42. It is especially in Java, Bali and Sumatra and other places of east Indonesia.
43. Bali is island and province part of Indonesia. Beginning from 16th century when Islam triumphed over Hinduism in Java, Bali became a refuge for many Hindu nobles, priests, and intellectuals. Today it is the only remaining stronghold of Hinduism in the archipelago, and Balinese life is centred on religion—a blend of Hinduism (especially that of the Shaivite sect), Buddhism, Malay ancestor cult, and animistic and magical beliefs and practices. Places of worship are

- numerous and widespread, and there is a firm belief in reincarnation. Caste is observed, though less strictly than is the case in India, since nine-tenths of the population belongs to the Shudra, the lowest caste. The nobility is divided into priests (Brahman), the military and ruling royalty (Kshatriya), and the merchants (Vaisya). Some Muslims and Chinese live in northern and western Bali, and there are a few Christians. While Balinese language is distinct from that of eastern Java, but the upper-class form contains many Javanese and Sanskrit words.
44. It is known as haveli sangit or pushtimarg bhakti sangit.
 45. Although term Haveli is more precise, usually term temple is often use interchangeably to describe the building houses an image venerated by the Vallabha Sampraday.
 46. It is especially in Bali.
 47. It is one of three most ancient religions and philosophy of India that exist along with Hinduism and Buddhism.
 48. Some sources have mentioned Sharngadeva as Sarang Deva as well as Sharanga Deva. The book of Sangitaratnakara is often said to be one of the most important landmarks in Indian music history. It was composed in the Deccan. This region is the entire southern peninsula of India south of the Narmada River, marked centrally by a high triangular tableland. The name derives from the Sanskrit daksina that means "south." Shortly, it was composed before the conquest of Indian region by the Muslim invaders.
 49. To comprehend the mysticism we can make an analogy with the shamanic and other ecstatic practices of non-literate cultures. Shamanic is teaching a kind spirits that are responsible for unexplainable phenomena, such as disease and death, and an individual with special powers can control that spirits.
 50. Spirit I mean here is simply special attitude, frame of mind, quality in person's actions in connection with music related to the feeling, or nature characterizing something, no more than it does.
 51. We can figure out it as the treasure hidden in the centre of our souls.
 52. We can figure out Hinduism as a collection of diverse doctrines, sects, and ways of life followed by the significant population in both India and Indonesia.
 53. Religion and philosophy developed from the teachings of the Buddha Gautama who lived as early as the 6th century BC. This creed has spreading from India to Central and Southeast Asia, China, Korea, and Japan.
 54. It is sacred scriptures of ancient India in hymn or verse shape composed in archaic Sanskrit.
 55. Prakriti means material nature in its germinal state, eternal and beyond perception.
 56. It is the existence of an eternal, unchanging self. It is differ in their description of its essence and the proofs for its existence.

57. In Sanskrit, it means Song of God. The Bhagavadgita is of a later date than the major parts of the Mahabharata and was probably written in the 1st or 2nd century AD. The poem consists of 700 Sanskrit verses divided into 18 chapters.
58. It is great epic of the Bharata dynasty. The Mahabharata consists of a mass of legendary and didactic material surrounding a central heroic narrative that tells of the struggle for supremacy between two groups of cousins, the Kauravas and the Pandavas.
59. Empirically and emphatically, Krishna is charioteer and friend of the Arjuna during the war of Bharatayuda.
60. Of course, it is not all of the kind music that flourish in Indonesia, but only certain music.
61. The Indonesian word wayang refers to the flat leather puppet used in shadow plays. The prototype of the wayang figures is the wayang kulit, or shadow puppet made of perforated, elaborately painted leather beside wayang golek, wayang wong, wayang krucil, and so on. All of it is classical Javanese puppet drama that is set in mythological times and dramatizes episodes from the Hindu epics Ramayana and Mahabharata. These highly ritualized midnight-to-dawn performances.
62. Read S. De Jong, *Salah Satu Sikap Hidup Orang Jawa*, to be translated from Dutch, "Een Javaanse Levenshouding," by Dick Hartoko, to be published by Kanisius, Yogyakarta, 1976.
63. Budi luhur means the element or complex of elements in an individual that feels, perceives, thinks, wills, or the conscious mental events and capabilities marked by great beauty. This word connotatively means the spirit with gentleness, which has achieved on high step to get the "hidden truth" or wisdom.
64. In this case, term of belief is not merely a states or habits of mind in which trust or confidence is placed in some person or thing, but also conviction of the truth of some statement or the reality of some being or phenomenon, based on examination of evidence or without examination or evidence.
65. Norm is an authoritative standard that exist as a principle of right action binding upon the members of a group and serving to guide, control, or regulate proper and acceptable behavior as well as a set standard of development or achievement as a prescribed guide for conduct or action.
66. These forms of arts are preserved mainly in the remote interiors of Sumatra, Kalimantan, and Sulawesi.
67. We usually call it as wayang kulit.
68. It is usually called wayang golek.
69. It is called wayang orang or wayang wong.
70. This city is also called Oudh, or Awadhcity that located on south-central Uttar Pradesh state, northern India.

71. It means a mystical words or verse or sacred formula.
72. It is denotatively means "illusion," "hallucination" or something that looks transparent, indicates conceal or distorts the true nature.
73. Conceptually, it means liberation. However, this term in Indonesia is known as deal with Hindu religious association. It is connected to the belief of rebirth in new bodies or forms of life after their dead. It is related to the religiosity dogma that convinces people who have sins during his or her life will always return to the earth. This belief called reincarnation because connected to the action of reincarnating. Only, some one who free from the sins will be able to get free of their future, and they will live in the nirvana. It is a spiritual state of everlasting communion with God. Nirvana can be connoted as the final beatitude transcends suffering, karma, and samsara that generally to be connoted as heaven, or paradise as well. Only some one who has no sins will take liberation from the reincarnation.
74. This term is connected to the worship, connected to the form of religious practice with its creed and ritu
75. In India, it means "solfege syllable." In Indonesia, it indicates sound as the power or ability to produce musical tones.

II

SANGEET AND KARAWITAN

Introduction

Music is somewhat similar to language. Each society may be said to have "music" that is, a self-contained system within which musical communication takes place. As language, music is a system of communication with its own set of conventions or special diction, syntax, or grammar. Of course, the form of diction, syntax, and grammar of music differ with the diction, syntax, and grammar of the language. Even so, music has the system as language, but music that grows in certain society always measures up to very typical diction, syntax, and grammar. Therefore, in each society there is musical culture with specific intensity, style, and character that may exist. It is distinguished by milieu of talent that determines the influence through geographical and historical state society. It must be recognized that setting, cultural environment, and background truly strong to determine technique, mode, approaching, or manner of how to play music in the certain state.

On arguing music, separated with the problem of musical diction, syntax, and grammar, it is interesting to elaborate two resemblance terms in connotation and denotation. The elaboration is important. Although those terms are separated with the form of typical diction, syntax, and grammar, but they become the base of their music empirically. Even, those terms are perceivable as root living typicality.

They are terms of *sangita* or *sangeet* in India and *karawitan* in Indonesia. Those words have a defined connotation and denotation in

cultural science and art profession, since they refer to a particular item, quality, and detail dealt with theory as well as practical application in grasping of the meaning.

Discussing on the subject of certain terminology is fundamentally talking about the convinced concepts that locates or presents by means of those terms. It is not simply talking about the meaning of word lone, because, if we only talking about the meaning of word, perhaps, the elaboration of terminology "the body of term used in subject study, profession, etc"¹ is perhaps adequate. However, since word of "body"² refers "the physical structure," of course those terms are still possible to be questioned what the rational or intellectual substances that adhere with those physical structures are. It is easier to comprehend because the comprehension of the word "term" is a word or phrase used to describe a thing or to express a concept. Therefore, to comprehend the term by means of searching of word meaning that is used at that terminology is not adequate. To figure out the complete contain of the terms, we need to search the rational or intellectual result, focus, or the topic included.

Sangita or *sangeet* is term to refer Indian music that comprises a wide variety of instrumental and vocal traditions. Among of them includes classical, religious, popular, and modern music. Term *sangita* or *sangeet* in India is understood as the term that has two parts "san" which is derived from "sam" means together and "geet" mean a song. This explanation is found in *Dictionary of Indian Classical Music* written by Raghava R. Menon, which additionally assert that this term also connotes material for singing. In the *Theory of Indian Music* written by Rai Bahadur Bishan Swarup, this term is clarified that the Indian word for music is *sangita* or *sangeet*, which means a chorus or a song sung by many voices and is applied to sing accompanied by playing of instrument and dancing. This term seriously looks like term of *karawitan* that exist in Indonesia.

Many people in Indonesia, from nonprofessional to intellectuals try to comprehend *karawitan* that is based from its root word used. That is *rawit*. Literally, word *rawit* means refine, subtle, and complicated. Start from that understanding, the *karawitan* term then is used to refer a range of arts form with refine, subtle, and sophisticate character. Firstly, this term have been used limitedly inside palaces wall to refer *seni ukir* (carved or engraved) as well as *tatah sunging* (fine arts), *pedalangan* (puppetry),

dance, and of course Java music tradition which later expand till non Java music tradition such as *Bali, Sunda, Minangkabau* and other ethnic music in *Nusantara* area.

Principally, both of these terms means music, since some institutes that take role as music conservator as well as administer, handle, and deal with music life in India use the name *sangeet* and Indonesia use the name *karawitan* as its identity reference. For example, the Prayag *Sangeet Samiti* at Allahabad has contributed immensely to the development of the fine arts and of classical music in the country. *Sangeet Natak Akademi* means National Academy of Music, Dance, and Drama in New Delhi. While *Rabindra Sangeet* is songs written and composed by Tagore, which draw on the pure Indian classical as well as traditional folk-music sources, exert a powerful influence in Bengali cultural life.

In Indonesia, some institutes who have function as conservator and music or art school also use the word of *karawitan* to refer its identity. In the year of 1950-s, Indonesian government opened for first time a formal school in upper secondary level in Surakarta named *Konservatori Karawitan Indonesia*³, which is usually mentioned as KOKAR. *Konservatori Karawitan Indonesia* of Surakarta later have been altered by Indonesia government become Sekolah Menengah Karawitan Indonesia⁴ of Surakarta, and now is changed again become SMK Negeri 8 Surakarta⁵. This institute founded at 27 August 1950, which was later followed by opening a kind of this schools that are KOKAR in Denpasar, Bandung, Padang Panjang, Makasar, and Surabaya as well as KONRI⁶ in Yogyakarta. Later, then also caught up by a kind of privates school in Banyumas and Bengkulu.

In KOKAR Surakarta, study curriculum at that time has included art of puppetry and dance. It is indicate that consciously or no Indonesian people and government have placed the puppetry and dance as part of the *karawitan*. In its further growth, this type school founded in other town in Java and outside Java also use term of *karawitan*, although in that places word of *karawitan* is initially unfamiliar. For instance, KOKAR that was changed become SMKI at Denpasar pressurized at individuality of cultural arts of Bali. KOKAR or SMKI in Bandung characterized this institution for cultural arts of Sunda. SMKI Surabaya had given lesson to its pupil's only cultural arts that grow and develop at East Java area. SMKI Padang⁷ represented cultural arts education of Minangkabau,

and SMKI in Gowa or Ujung Pandang concentrated on cultural arts of Bugis and Makasar, cultural arts live in South Sulawesi (Celebes). This is two typical art cultures in South Sulawesi, since prior to the arrival of Islam in the 16th century, the area was governed by a number of small states divided between two related ethnic groups, the Makasarese and the Buginese.

As the term, *karawitan* in Indonesia and the word *sangeet* in India are frequently used to express the whole thing related with music as well. Up to now, many institutions in India who preserve and concern with the life of Indian music is still keeping to use term of *sangeet* as the representation of their intention or purpose. For example are *Sangeet Natak Akademi*, *Sangeet Research Akademi*, *Indira Kala Sangit Viswavidyalaya*⁸ and so on.

This matter also find in Indonesia. Any institutions that are purposed to conserve and concerned with the Indonesian music by means of *karawitan* term as the representation of the intention or purpose. As in India, it is founded an art institution called *Sangeet Nātak Akademi*, for instance, it means the National Academy of the Performing Arts, and in Indonesia it is also found similar institution such *Akademi Seni Karawitan Indonesia* that means the national academy of the performing arts. It is said academy of the performing arts because this institution covers the *karawitan* (music) department itself, dance, and *pedalangan* (puppet theatre).

There are equality substances that come out in form of conceptual domain placed in the term *sangeet* and *karawitan*. However, at the same time we found many strong and important substance differences. This is mark that to realize the understanding scopes of these terms, we are apparently challenged to recognize many interrelated factors and the character as a way to come out. Because, the substance of both terms totally filled with scope of interpretation and understanding word that look habitually little by little changed.

By comparing two musical-cultures such terms of *karawitan* in Indonesia and *sangeet* in India, I want to clear up that historically musical culture in India appears to be much more elaborated than musical culture in Indonesia due to the time of its beginning. Any way, it is caused, since the Indian music has experienced longer period of

time to revise and complete the musical system that presumably have been done by the followers and supporters in their respective ages.

As we know that in the 1440th when *Pañcama-Sāra-Samhitā* was written by Nārada, it was actually in Indonesian musical culture as an entity had not been yet appeared. Because in that time, Indonesia as a national entity and a cultural embryo had not been established yet as it was scattered in kingdoms with the greatest one is Majapahit⁹.

Some numerous sources explain that in Java during the early centuries of the Christian era, cultural influences from India became predominant. Indian merchants brought elements of Hinduism and Buddhism, Indian literature and laws, the Sanskrit language, and Indian scripts. It was however much explained that the last great Hindu-Javanese kingdom was that of Majapahit, which existed during the 14th century.

However, the indication that music life in Indonesia has appeared far-off before empire of Majapahit. Archeological data indicate that the relieves in temple of Borobudur -- Hindu-Buddhist temple on the island of Java that was built in the 9th century under the Shailendra dynasty of Java -- support that statement. Influenced by the Gupta architecture of India, the temple consists of eight step-like stone terraces, adorned with Buddhist sculpture, and crowned by a large stupa. Shailendra is a dynasty that flourished in Java from about 750 to 850 after the fall of the Funan kingdom of mainland Southeast Asia. The dynasty was marked by a great cultural renaissance associated with the introduction of Mahayana Buddhism, and it attained a high level of artistic expression in the many temples and monuments built under its rule. In the relief is clearly found pictures of music instruments, which have come to the cultural phenomena on, wake Borobudur period up. Instrument depicted over there is the instrument that now used in Karawitan.

Sangeet in India

In the book titled *Music in India: The Classical Traditions*, Bonnie C. Wade clarified that the conception of performing arts in India is positioned in term *sangeet*. It continues through the centuries and maintains today. It is said that this term initiate from Sanskrit¹⁰ language.

In this language, the word of *sangeet* included both the arts of music (arts of singing and playing instruments) and dance. Therefore, for

each aspect in this word includes the specific word that present the term of singing, playing instrument, and dancing, which in Indian language is called *gita*, *vādyā* and *nāṭya*. (Wade, 1999: 16).

Term *sangeet* has relatively complicated since its meaning and using was paralleled with other term that has sound looks like *sangeet*. Consequently, without mastering Sanskrit linguistically, it rather confuses because not only term of *sangeet*, but also resemble terms such *sangita*, *saṃgita*, *saṃhitā*, *sangati*, and *sangit*. As a foreigner, comprehending the meaning of *sangeet* in Indian music with a lot of identical term soundly and word contextually have made unable to imagine or reflect the meaning clearly. To find explanation of all those terms, everyone can get experience of thinking in confused way. Especially, non-India people who want to grasp the music of India in perspective of ethnomusicology, which use the semiology as an option of the approach¹¹ will get this trouble. Because, ethnomusicology is not a discipline study that uses only singular way to identify numbers of focus interest. Ethnomusicology is study of music, which people of a nation or an ethnic group most specifically identify themselves. The contention above is very important landmark in the way of ethnomusicological study. However, this discipline always considers music in relation to the community.

With the logic above, we get the picture that those various terms, which soundly comparable with term of *sangeet* is a result of thought or conceived mind, which are related to develop ideas of the society history. However, above logic may be disregarded. Even it is important to consider that word of *sangita*, *saṃgita*, *saṃhitā*, *sangati*, and *sangit* are equal word to *sangeet* since those words are no more than language symptom. Fundamental nature and real meaning of all those word are identical, since all of those are formed by language change. Especially, It takes place in the change of alphabetical symbols that shows pronunciation or represents the sounds of human speech in writing. These are phonetic changes, which effect to historical passage, and cannot be avoided.

Using this general paradigm, every language, as well as Sanskrit has history that changes constantly taking place in the course of memorize in the practice learning or the transmission process from one generation to others. The occurrence facts of the terms of *sangita*, *saṃgita*, *saṃhitā*, *sangati*, *sangit* and *sangeet* are simply to comprehend as phonetic changes. These changes deal with the configurations of the vocal tract used to

produce speech sounds (in articulator phonetics), which alter from time to time.

A lot of substance, subject, as well as matter, which is possible to be used as references for that. For example is word usage of *sangita* in *Evolution of Rāga and Tala in Indian Music* that written by M.R. Gautam and word of *sangeet* in *Indian Music through the Ages* that is written by S. Bandyopadhyaya. It can be stated that there is almost no word using *sangeet* in Gautam's book, and there is no word *sangita* in Bandyopadhyaya's work. In this case, we can ask why Gautam always uses term of *sangita* in his book, while S. Bandyopadhyaya keep using word of *sangeet*? Why did not they use other term such as *sangeeta*, *samgita*, *samhitā*, *sangati*, or *sangit*. It is different from *Carnatic Music and the Tamils*, which keeps using word of *sangita* than *sangeet* in its page each.

The conviction that word of *sangita*, *sangeet*, *samgita*, *samhitā*, *sangati*, and *sangit* is no more than language symptom, since it is supported some evidences. The well-known book titled *Saṅgītaratnākara* was written by Sārṅgadeva (Shringy, 1989) for example, was often written or quoted in various ways. Some authors wrote *Saṅgīta Ratnakara* (Raghavan, 1979: 53), *Sangita Ratnākera* (Day, 1996: 13, 38, 85, 161), *Saṅgīta Ratnākara* (Prajnanananda, 1973: 12; 1980: 20, 82, 153, 156, 237), *Sangeet-ratnakara* (Reginald, 1996: 42, 45, 57, 59, 97), even there is an author who wrote *Sangeet Ratnakar* (Deodhar, 1995: 43) and so forth. Of course, in this chance is inappropriate circumstance to discuss this matter especially to explain term of *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit* connected to developed historical idea of the society.

These terms of *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit* are nouns that refer to the art performance with the dominant context of the art of music as explicated above. At the side of those words may be able to be put other words that are frequently functioned as clarification of those first words. Usually, the new combination of words produces the new way for someone to understand something. Mostly, the new combination of words shapes the new understanding, explanation, or interpretation. For example, the combination of words of *Sangeet Darpan* is apparently also spelled as *Sangita Darpana*. It is fundamentally a remarkable iconography that discusses *ragas* and *raginis* at length and an authoritative source material. Ethel Rosenthal has traced that term of *Sangita Darpana* means *The Mirror of Music*¹². It was written

around 1625th by Dāmodara Misra, which in other resources was named *Damodar Mishra*.

However, although it is joined with any word, words of *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit* always mean music. There are many references to confirm that those words joined with any word are always means music. For example, an important Sanskrit music treatise of Tanjore that is *Saṅgīta Sudha*, which was written about 1628 A.D. by Govinda Dikshita (Kuppuswamy, 1979: 52).

Afterward, there is joined term that is *Sangeeta Ratnakara*. It is a musical document authored by Shārangadeva. It is called musical document because the Hindustani music largely based on this script that was written in 13th Century A.D.¹³ Ramanathan explains that this document gives some songs in *sa ri ga ma* notation. In various sources, it is elucidated that *Sangeeta Ratnakara* covers a wide area of scholarship, understanding and has influenced all writing and teaching of music since the days of Shārangadeva. Literally, *Sangeeta Ratnakara* is music mine of jewels.

Swami Prajnanananda in *Historical Development in Indian Music* wrote that in Sanskrit, music is called “*gana*”, “*giti*” and “*sangita*”. It is emphasized that term *sangita* has explained or defined as combination vocal music, drumming and dance. Additionally, this edition also gives explanation that the word *sangita* is also found in the *Rāmāyana* and *Mahābhārata*.¹⁴ We recognize that *Rāmāyana* and *Mahābhārata* are the two great epics of the Bharata Dynasty in ancient India. They were certainly composed in Sanskrit in the 300 B.C., in the form of poem by the poet Valmiki. The poem describes the royal birth of Rama in the kingdom of Ayodhya.

Discussing *Mahābhārata*, it is great epic as one of the two major Sanskrit epics of India, valued for its high literary merit and its religious inspiration. Philosophically, *Mahābhārata* represents the attempt of Vedic Brahmanism¹⁵ to adjust itself to the new circumstances reflected in the process of *Aryanisation*. That is the process to effort that other non-Aryan could accept culture, ideology, thought, inspiration, and all value system embraced by Aryan people. That effort yielded the integration of Aryan beliefs, practices, and institutions to the various non-Aryan communities. Many diverse trends of religious and philosophical thoughts have been synthesized in this work.

Together with the second major epic, the *Ramayana* is an important source of information about the evolution of Hinduism during the period about 400 BC – 200 AD. Authorship of this poem was traditionally ascribed to the sage *Vyasa*, although it was more likely that he compiled existing material. The traditional date for the war of the *Mahabharata* was 1302 BC, but most historians prefer a later date. The poem reached its present form about AD 400. Thus, it is not too difficult to understand the arising of this term truly old. It means that musical culture in India is un-immature culture, because it seems impossible that the arising of the old term without simultaneously refinements process. Principally, *Mahabharata* and *Ramayana* enlighten and refine method and concept of non-Aryan culture by Aryan. In this option, it is really important here that it needs to emphasize that the old term of *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit* are meant to refer the mature cultural arts of music with denotation of the arts of singing, playing instruments and dancing.

Return at the term *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit*, it is standard Sanskrit word for music. Since about the thirteen century, Sanskrit writer have evolved a remarkable numerous *Sanskrit* pictorial iconography and description concerning the *rāga*-music. For instance is the *Pañcama-Sāra-Samhitā* by Nārada that written about 1440¹⁶, *Saṅgīta-Darpana* by Dāmodara Miśra, the *Anūpa-Saṅgīta-Vilāsa* and, *Anūpa-Saṅgīta-Ratnākara* both by Bhāva-Bhaṭṭa (1674-1701)¹⁷ and the *Saṅgīta-Mālā* by anonymous author, which regarding O.C. Gangoly in *Rāgas and Rāginis* issued in Bombay 1935, it was written about 1750¹⁸. However, *sangeet*, *sangeeta*, *sangita*, *samgita*, *samhitā*, *sangati*, or *sangit* does not mean simply to refer to the phenomena that we ordinarily regard as music in the West, but the typical structure of ideas surrounding and practicing the music. Once more, term *sangeet* encompass all of the domains of poetry, song, dance, history, even astronomy. Therefore, to understand about the basic concept behind word of *sangeet* we should prepare to encounter complex structure of ideas with multiple dimension and many interconnections.

The most precise translation of *sangeet* or *sangita* is concerted song. Its comprehension must be widened to genres that would not be considered as part of the real song only. This type comprehension reminds us to the *Natya-shastra* that claims to have derived song or *gita*

from the chanting of the Samaveda, and the resemblance between the two may not be entirely fortuitous. Arthur Anthony Macdonnell in *A Practical Sanskrit Dictionary* explains that term of *gita* means song. If it is detailed completely that *gita* means song or poem containing an inspired doctrine, like *Bhagavatgita*. Then, it includes not merely the various traditions and styles of sacred chant but also composite genres. It is especially dramatic performances which music is an integral part of a composite. Moreover, within it is not always possible to separate.

The word *gita* offers the semantic core of the idea of music and conveys the ideal humanism of the ancient Indian concept. That impressing musical sound is vocal sound. Some scholars haphazardly state that the closest denotation of term *sangeet* or *sangita* is equivalent to Western concept of music. Although the inclusion of dance as one of the three main compartments suggest that in early Indian thought *sangita* or *sangeet* is regarded as a composite art consisting melody of song, syllabic accompaniment, and limb movement. However, in later Indian thought and practice, the sense of *sangita* or *sangeet* is narrowed to the point where it can more accurately serve as the equivalent of music.

A lot of ethnomusicologists convince that term *sangeet* is connected to word *bharata*. *Sangita* or *sangeet* is explained as compound of the implied meanings of the syllables of the substitute word *bharata*. *Bharata* is a word formed from syllable *bha* from *bhava*, *ra* from *rāga*, and *ta* from *tala*. Lewis Rowell in *music and Musical Thought in Early India* states that Indian musicians have found this explanation deeply satisfying.

Bhava means emotion that formally appears as affective aspect of consciousness because state of feeling. In reality, *bhava* involves a psychic and physical reaction subjectively experienced and physiologically involving changes that direct the body for immediate vigorous or gradual spirited action. *Raga* is the modal scalar framework for melody. Talking about modal scalar in music, it means discussing about real meaning related to structure as opposed to the musical substance that is represented through point of scale as basic structure concept. It means discussing on grammatical form or musical type characteristically indicating predication of an action or state expression, that finally yield the melody which musically is significant. Beside *rāga*, there is *tala*. It is system of rhythmic and metric structure to control and make music manifestation. By comprehending word of *sangeet* or *sangita* as above, this more and

more make us aware that this term contain very complicated concept. There are technical domains that can be divided into three components such as empirical song, instrumental fact, and performance contextual.

Karawitan in Indonesia

As the connotation and denotation of term *sangeet* in India, the term *karawitan* in Indonesia furthermore also covers all the fine arts, dance, *wayang* (puppet performance), *tatah sungging* (puppet engraving) and the music of *gamelan*. Up to now, it is recognized that culturally this term is quite problematic.

Terminologically,¹⁹ now, in Indonesian language, the term of *karawitan* represents and identifies the Indonesian music. Firstly, the Javanese people state since, traditional *gamelan* music uses this word limitedly.²⁰ It has known in western countries such America, Europe, Australia and others. However, Javanese as well as Indonesian scholars and culturists realize that term of *gamelan* could be misleading since there are other kinds of traditional Javanese music which do not use *gamelan* instruments. Meanwhile, than it turns up new word to substitute the term of *gamelan* with term *karawitan* or *krawitan* that initially is known in general people.

Then, the *karawitan* that is looked to have originally has a broader meaning.²¹ However, the word *karawitan* that firstly is identified in the early nineteenth century in *Serat Centhini* and in *Serat Gulang Yarya* written in 1870 has also entered in the national language (bahasa Indonesia) with the meaning "music for voice or *gamelan* using the *slendro* and *pelog* scales" as wrote in *Kamus Besar Bahasa Indonesia* published by Balai Pustaka, Jakarta.

Marc Pearlman states in the informal discussion on the mailing list of *gamelan* that term of *karawitan* that is derived from word "*rawit*" means "fine." Hence, "*karawitan*" means the "fine arts." The spread of the word "*karawitan*" for fine arts especially on Java and Bali is also limited largely to cultured circles, while "*gamelan*" is widely known. It is started by word "*akarawit*" with the meaning of "something that contains beauty that is the fine arts." It is found also in *Wangbang Widéha*, a Balinese Panji Romance, from the Van Der Tuuk legacy, mentioned in Pigeaud, Literature of Java Vol. II p. 235-6, and we can see under entry "*rawit*" in Zoetmulder's Old Javanese Dictionary.

Then it is also used of Balinese, Sulawesinese music and for Minangkabau music in West Sumatra. The meaning of the "*karawitan*" may or may not change in its Indonesian context for nowadays. However, *gamelan* communities around the world would do well to add this Javanese term to their vocabularies. With the *gamelan*, performers, composers, and audiences can speak more precisely about the music they create, perform, and enjoy. It is apparently that the word of *karawitan* becomes the general word for any indigenous music in any part of Indonesia.

However, there is little rejection in Indonesian context to use term of *karawitan* as a representation of indigenous music in any part of Indonesia. For example, a seminar at Universitas Sumatra Utara (USU) Medan or the University of North Sumatra, Medan in 1990 made it the theme when it was questioned the presences of this reputedly Java-centric term in Indonesia's Copyright Act of 1987. Therefore, in this occurrence, it is truly without pretension to say that the only one Indonesian music is *karawitan*. It must be realized, however, there are still many musical phenomena growing up and living being developed in Indonesia. On the contrary, by mentioning the *karawitan* some one will directly understand or associate it as the most dominant musical entity growing up in Indonesia.

In further improvement, Rahayu Supanggah²² says in the discussion forum that the word "*karawitan*" is actual, the new terminology introduced in 1920-s. It emerges to public simultaneously with the appearance of *gamelan* music education center that is managed by *karawitan*'s experts of Surakarta Hadiningrat Kingdom for the first time taking place on Radya Pustaka's Museum. As the explained above, this term changes and develops day by day. Firstly, in the Surakarta Kingdom itself this word is often used to express wide appreciation or perception of the understanding including few number field of arts; music, puppet theatre, *tatah sungging*²³, dance and so on.

Apparently, that wide scope of understanding in this term is tied to word root of *karawitan* that comes from word "*rawit*" that means sophisticated. It is a word with completes understanding feature in the midst of deep problem, complication, and complexion.

However, the substance or scope contents interpretation or understanding word of "*karawitan*" step by step increasingly restricted and it is merely used to state one of art-music. Some authorities use this

terminology to refer art-music that merely using *gamēlan* instrumentation. Indeed, in the extreme sense, this terminology of *karawitan* is used to pass on *gamēlan* music exclusively in *slendro* and *pelog* scale or tone system only²⁴.

In common Indonesian daily language and in surroundings few of the Indonesian art college and school, this actually represents the music. Term of *karawitan* then is accepted in all of part in Indonesia as music, mainly in Bali, Sunda²⁵, Sumatra²⁶, and Sulawesi²⁷ and in Kalimantan²⁸.

Annette E. Sanger states in her Ph.D. thesis *The Role of Music and Dance in the Social and Cultural Life of Two Balinese Villages* that there is no word in Balinese language that means the same as the English word music (Sanger, 1986:194). Even she has said also that in Balinese language also has no word for 'art' or 'artist' (Sanger, 1986:193), however, the real culture which lives in Bali strongly indicates that art and music grow speed up most fertile and natural in Indonesia.

In English, word of music has been variously defined. Definition in the *Oxford English Dictionary* it is described as "the art or science of combining vocal or instrumental sound or both to produce beauty form, harmony and expression of emotion." Additionally, in *Chambers Dictionary* term of the music is described as "the art of expression in sound, in melody, and harmony, including both composition and execution, the art of instrumental performance as distinct from singing." Of course, there are other definitions about music in common discussion. In any occasion, for example, some one commonly refers music as the art of expression in sound, melody, and harmony, including composition and art of instrumental performance. Essentially, it is important to aware that people or current societies have own specific musical culture, and only a few languages have a specific word as representation for it.

Talking about music, Annette E. Sanger forgets that culturally the term of *karawitan* is used in Bali. The real evidence; there is a prominent and well-known in all over the world a music faculty in Denpasar with the name of "*Jurusan Karawitan*" under Sekolah Tinggi Seni Indonesia (STSI) Denpasar that now to be changed become Institut Seni Indonesia (ISI) Denpasar. It is still going on up to now.

As Annette E. Sanger states above, that there is no word in Bali language equivalent to English word of music. Accordingly, they use the term of *karawitan* formally and culturally that is turned up from Java to

state the conceptions which are related to the term of music as usually used in western culture.

A quick web search leads us to several Balinese pages, which had word "karawitan." In website address of <http://www.indo.com/culture/> there is found the sentences "Karawitan Gong Luang from Banjar Tengah, Kerobokan, Regency of Badung" and "Karawitan Gerantang Pelog, from the Regency of Tabanan."

Thus, we can find that Bali people use of word *karawitan* by means of the context akin to Indian people use the word of *sangeet*. This is the finishing point of formal comprehension that term *karawitan* and *sangeet* is the identical twin of music cultural symptom.

In this case, the science that concerns with musical composition, performance of musical compositions that is connected to the series of pleasing sounds is also called music. Therefore, it deserves to be said that music has the main meanings. First, it is the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition. Second, it is the science or art relating to the vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony.

If the word *karawitan* in Indonesia as new terminology introduced in *Serat Centhini* and in *Serat Gulang Yarya* that is written on 1870-s, the employing of word *sangeet* in India has been going on for so long. There are sharp differences between those two musical terminologies. Based on the available data in both sides, it seems that the Indonesian classical music called *karawitan* is an immature culture. This is because of the emergence of term *karawitan* in written data, up to now, has just been existing for no longer than three centuries. It literally appears first in 1870 when Surakarta Kingdom found the most prosperous time. Parallel to this time, historically, it can be said that the emergences of the music of *karawitan* is close to the modern period.

Generally, some intellectuals incline to define that modern-art is the term of approximately about 19th and 20th century designating art. In fact, it works not only to the world of art but also in other world as well. In the world of dance for instance, the term "modern dance" is typically used to refer the style of dance created by choreographers, who, at the end of the 19th and beginning of the 20th centuries, broke with previous traditions and forged new techniques, theories, and aesthetics for dance.

Several choreographers who can be categorized in modern dance are Loie Fuller, an American who exploited the capacity of new technology, dancing in a cloud of silk illuminated by the new electrical systems of theatrical lighting, Isadora Duncan and Martha Graham.

Talking about Loie Fuller, it is important to note that she was born in Fullersburg, Illinois in 1862 and died in 1928. She professionally acted since a child and become the private dance instructor. She has composed about 130 dances, including solos and works for her troupe. Because of her diligence in concentrating visual effects in her dances, the French scientists honored her for her theories of artistic lighting.

Isadora Duncan was born in San Francisco, California in 1877 and died in 1927. Her creation of an expressive dance style, based on her vision of ancient Greek dances, laid the groundwork for the 20th-century modern dance movement. Duncan's professional first debut was in 1899. Then, Martha Graham who born in Pittsburgh, Pennsylvania, that has mature experience of her life about 98 years, from 1893 up to 1991. She is prominent choreographer, dancer, and teacher in America that become the major and most influential figure in American modern dance for more than 50 years.

Paying close attention to their manifestation as the artist in professional modern art, especially in the span of life time for erecting the modern aesthetical creed and the emergence of term *karawitan* in one of musical literature actually can be said coeval.

As mentioned above, the term of *karawitan* was found in *Serat Centhini* and *Serat Gulang Yarya* written in 1870-s. It means that the distance time between the term of *karawitan* literally introduced and the life time of the modernism dance embracers is relatively close. It is quite reasonable to understand as coeval. It means that the appearance of term *karawitan* is relatively born yesterday, because it comes up on the modern era. In frame of historical circumstances which are these literatures written, it is reasonable to view absolutely in the contemporary condition. Even as the evidence that this time of Surakarta Kingdom is in modern era.

To illustrate the prosperity of Surakarta Kingdom is in modern era, however, it is important to be noted that historically in the real old time, particularly in the fall of Malacca to the Portuguese in 1511, it is taken as a turning point in Indonesian history.

From this time, Portuguese undertook to direct control of the trade in the region. Then, in the last part of the 16th century, Dutch and British were interest in this region so James Lancaster in 1591, Cornelis de Houtman in 1595 and again in 1598, Jacob van Neck in 1598, Lancaster again in 1601 brought out the expedition.

In 1602, the Dutch East India Company (the formal name in Dutch language is called *Vereenigde Oost-Indische Compagnie*; VOC) began to attempt to exclude European competitors from the Indies. They control the trade carried on by indigenous Asian traders, and establish its own commercial monopoly. In this case, the VOC have stand for new type of power in the Indies and formed a single organization. It traded across the vast area, possessed superior military force, and eventually, engaged bureaucracy to look after their concerns in the Indies. Under the governor-generalship such Jan Pieterszoon Coen, Anthony van Diemen (1636-1645) and Joan Maetsuyker (1653-1678), the company set foundations of Dutch commercial empire and became dominant power of the archipelago.

In 1620s, Sultan Agung ruled Mataram, central Javanese kingdom. It represents the old and highly sophisticated Javanese civilization. However, not too long of the time there is internal dissension in Mataram. This led the Dutch to involve burning circumstance, and then in early 18th century, a series of internal wars in Mataram hastened the process²⁹. In 1755, every side that involve in the conflict accept a peace that offer at Gianti, by which Mataram was divided into two parts. It is called Gianti Agreement. In the part of Eastern Mataram was headed by Pakubuwono III, with Surakarta as its capital. Then it is called Keraton Surakarta Hadiningrat or Surakarta Kingdom. While western part of Mataram was ruled by Mangkubumi that later known as Sultan Hamengku Buwono I, who built his palace in Jogjakarta that well-known as Keraton Ngajogyakarta Hadiningrat, or Jogjakarta Kingdom.

Arguing on the modern age period, it is not able to be leaved the historical fact that the prosperous period of Surakarta Kingdom is the time of the appearances of thought and action phenomena about the modern conception. In philosophy, this time signed the beginning the view of modern materialism. The era arise new phenomena of the awareness to assert the rationale power.

In economics, groups of productive enterprises or organizations that produce or supply goods, services, or sources of income are on the incline of philosophical above. It is indicated by the emergence of the industrial trend in the world.

The emergence of modern world or modernity must be understood as the existence of the industrial organizations. It is understandable as the social and culture characteristic form and color. Concretely, modern world has several features such as tend to be governed and guided by general rules and regulations, all actions are always based on the rational precepts, and industrialism is thought and believed as the fundamental economic.

The arrival of Dutch East India Company (VOC) in 1602 attacked and attempts to exclude competitors from the Indies (now Indonesia) is modern phenomena. However, they controled the trade and establish its own commercial monopoly, stand for new type of power in the Indies, and formed a single organization. It is appropriate to indicate, and draw the existence of the world modern in Indonesia. Furthermore, the reality of *Vereenigde Oost-Indische Compagnie* (VOC) was noticeable fact or aspect, which has appropriateness with the features of modern world above. It is the fact that suitable to the scientific interest, in simple terms susceptible for scientific explanation. In short, it deserves to be said that the emergence term of *karawitan* is in the era when the modern phenomenon begun to spread in the world. However, in fact we cannot recklessly state that *karawitan* is immature culture, although, the term of *karawitan* appears in the modern era, but many evidence have been found that cultural phenomena of *karawitan* have taken place far day before the come out of modern phenomena.

Instrumentation

Classification

Instruments can be classified in various ways. Most scholars have divided instruments according to the material of which they are made. However, writers in the Greco-Roman world distinguished three main types of instruments: wind, stringed, and percussion. This classification was retained in the Middle Ages and persisted for several centuries.

Some 16th century's writers excluded certain instruments from this classification. The music theorist Ludovico Zacconi (1555-1627) 30 went so far as to exclude all percussion instruments and established a fourfold division of his own; wind, keyed, bowed, and plucked. A different fourfold classification was accepted by Hindus at least as early as the 1st century BC.

According to Thakur Jaideva Singh in *Indian Music*, Bharata has classified all musical instruments into *tata* or stringed instruments, *susira* or instrument with holes that is wind instrument, *avanaddha* is the instrument covered with skind, and *ghana* or instrument made of brass or wood to mark time. Swami Prajnanananda has elaborated that in ancient time musical instrument in India are broadly divided into four classes, i.e. *tata* or stringed instrument, played by finger plectrums, *vitata* or musical instruments, covered with skin, and played by hands or sticks, *ghana* or musical instruments which produced resonance by the concussion of two solid bodies; and *susira* or wind instruments. Prajnanananda has also confess that sometimes the musical instruments are divided into three classes like *tata*, *vitata*, *tata-vitata*. However, instrument music classification such as *tata*, *susira*, *avanaddha*, and *ghana* as above relatively often used by most of the author in India.

The Belgian instrument maker and acoustician Victor-Charles Mahillon (1841-1924) adopted this ancient system. He mentions his four main classes' autophones, or instruments made of a sonorous material that vibrates to produce sound (e.g., bells, rattles); *membranophones* as a class of musical instruments that use a stretched membrane vibrates to produce sound. It is sounded by friction produced by drawing a stick back and forth through a hole in the membrane. According to shape, drums are classified as barrel, conical, cylindrical, footed, frame, goblet, long, vessel, and waisted. *Aerophones* is a class of musical instruments in which a vibrating mass of air produces the initial sound. The basic types of this class include woodwind, brass, and free-reed instruments, as well as instruments that fall into none of these groups, such as the bull-roarer and the siren³¹. *Chordophones* is musical instrument that produces sound by the vibration of strings, which may be made of vegetable fibre, metal, animal gut, or plastic. In nearly all stringed instruments, the sound of the vibrating string is amplified by the use of a resonating chamber or soundboard. The string may be struck, plucked, or rubbed (bowed), in

each case the effect is to displace the string from its normal position of rest and to cause it to vibrate in complex patterns.

In their highly influential studies of musical instruments, the Austrian musicologist Erich von Hornbostel (1877-1935) and his German colleague Curt Sachs (1881-1959) accepted and expanded Mahillon's basic division, creating the classification now used in most systematic studies of instruments. The name idiophone was substituted for autophone. Idiophones are class of musical instruments in which a resonant solid material such as wood, metal, or stone vibrates to produce the initial sound. The eight basic types are concussion, friction, percussion, plucked, scraped, shaken, stamped, and stamping. In many cases, as in the gong, the vibrating material itself forms the instrument's body. Other examples include xylophones and rattles.

To see the classification clearer, below is an example of classification instruments that scientifically spread out until now.

In *Idiophone* type instruments there are some instrument struck against each other such as cymbals and castanets, and there are also some instrument that is struck with a beater such as triangle, glockenspiel, xylophone, and slit drums. There are instruments that must be shaken to sound such as rattle, jingles. While instrument that must be plucked to sound are Jew's harp, music box, and musical glasses is instrument that must be rubbed to get the sound.

Membranophones instrument can be divided into three type three way of sounding, that are (1) struck instrument such as side drum, bass drum, timpani, *tabla*, *pakhawaj*, and *mrdanggam* (2) rubbed instrument such as friction drum, and (3) blown instrument is *mirliton*. It is pseudo-musical instrument which sound wave is produced by the player's voice or by an instrument vibrate a membrane. Thereby, it is impart a buzzing quality to the vocal or instrumental sound. A common *mirliton* is the *kazoo*, in which the membrane is set in the wall of a short tube into which the player vocalizes. Tissue paper and a comb constitute a homemade *mirliton*. *Mirlitons* are also set in the walls of some flutes (for example, the Chinese *ti*) and xylophone resonators to color the tone. The *mirliton* is one of the few membranophones (membrane instruments) not sounded by percussion.

Chordophones instrument can be divided into three ways of sounding, which are plucked, struck, and bowed. In *zithers* kind

instrument we can find harpsichord as plucked instrument, while hammered dulcimer, piano, and *sarangi* as well as *santoor* are the struck instruments. *Lutes* kind instrument include lute, guitar, *sitar* as plucked instrument, while violin, violin da gamba, *tanpura* and rebab are bowed instrument. Instruments in kind of *lyres* in plucked way sounding are Greek kithara, Ethiopian beganna, while lyres type in bowed sounding is Welsh crwth. *Harp* is chordophones type instrument that include Celtic small harp, and orchestral chromatic harp.

Aerophones covers some types instruments that are instrument with free (air not confined) without keyboard such as bull-roarer, harmonica, while this type instrument with keyboard are harmonium, melodeon. *Flutes* instrument (air blown against an edge) that include recorder, flute, as well as *reedpipes* in single reed such as clarinet and saxophone and *reedpipes* with double reed such as shawm, crumhorn, oboe, bassoon, sarrusophone. In aerophones instrument there is *lipped* type instruments that are horn, cornet, trumpet, trombone, tuba, and serpent.

Clarification above is perfectly model of scientific and exhaustive classification. Actually, both Indian and Indonesian musical cultures have type instruments that possible to be divided into category as above. However, both of them have essential differentiation in their mainstream of usage instrument.

Instruments in Indian Music Culture

In culture of Indian music, we are able to find many kind instruments. In reality, most dominant instrument in mainstream usage of Indian music is chordophones and aerophones type instrument, to be supported with membranophones type instrument. While foremost instruments type in Indonesian music, especially in Karawitan is idiophones to be supported by membranophones, and aerophones type instrument.

It can be stated that dominant instrument in Indian music is chordophone type instrument, since instruments like *veena*, *sitar*, *santoor*, *sarangi*, *tanpura*, and other kind instruments as well as harmonium in India are often played in very significant function. Of course, we found easily also that other instrument such as flute type as well as tabla also played in considerable meaning. However, in music performances that

using more than one instrument always involve chordophone type instrument.

Veena is old music instrument of India that must be considered here. It is Indian plucked-string instrument in a variety forms, combining features of a zither and lute and consisting of a fretted or unfretted fingerboard overlaying dual resonant chambers. It has sympathetic strings giving a shimmering tone. The *sitar* is probably the best-known instrument from India. It is a large, long-necked, fretted lute prominent in Indian classical music. In addition, the *tanpura* is a plucked drone instrument that has four strings and is tuned by a movable bridge. The *tanpura* provides an accompaniment for instruments such as the *sitar*. The southern Indian version, the *mayuri*, can also be played with a bow.

Santoor is a struck zither or dulcimer musical instrument that has been found not only in India, but in southern Asia, the Middle East, and southeastern Europe as well. The body consists of a trapezoid-shaped wooden case about 6 cm deep, and it has a longer end about 90 cm wide, a shorter end about 35 cm wide. The left and right sides taper at a 45° angle to the shorter end. In performance, the instrument is placed on a stand, with the longer end near the musician. Arranged in quadruple sets, the metal strings run across the width of the instrument and are attached at each side. They are sounded with two thin hardwood hammers held one in each hand. Each set of strings rests on either one of two movable hardwood bridges, which run nearly parallel to their respective sides of the case. By striking the strings to the left and right of the bridges, the musician can obtain a range of three octaves. Historically, the *santoor* was known in Muslim Spain in the 11th century. However, its ancestors may be seen in Babylonian reliefs dating from 1600 BC. Today, it is important in traditional Iranian and Iraqi musical ensembles. Therefore, this instrument is not solely India music instrument.

Sarangi is roughly rectangular, slightly waisted body and broad, unfretted neck is generally carved from a single piece of wood. It has three gut melody strings, sometimes a fourth of metal, and often from 11 to 15 sympathetically vibrating metal strings. However, formerly an instrument of professional dancing girls, it is now played in classical dance ensembles.

Harmonium is keyboard reed organ powered by foot-operated bellows. It was invented by Alexandre Debain in Paris, France, around

1842, and was popular through the 19th century. It is not genuine instrument that borne and developed by India music culture. Of course, there is typical history for this instrument used in music culture of India. However, this instrument is widely used in Europe and the United States in churches and homes. Indeed, the harmonium was popular in France and Germany as an orchestral instrument. Even Austrian composer Arnold Schoenberg and German composer Karlheinz Stockhausen have written music for the harmonium.

Actually, the instruments of Indian classical music fall into two main categories, those that carry the main melody line and those that accompany. Among melody instruments the voice is considered preeminent. Of the many other melodic instruments, the most prominent are the plucked *lutes*, *sitar*, and *sarod* in the North Indian music culture, and *vina* in the south Indian music culture. Beside that, there is the transverse flute *bañsri*, the double reeds *shahnai*, and *nagasvaram*.

Accompanying instruments serve three principal functions that are to provide a drone, to provide a secondary melody, and to keep time and give rhythmic support. For the drone the most common instrument in both north and south is the long-necked lute called a tanpura, although the electronic drone box (shruti box) is increasingly used either in conjunction with or in place of the tanpura. In the south, the Western violin is used to provide a secondary melody, while in the north, the bowed lute *sarangi* and the hand-pumped, free-reed keyboard *harmonium* is used. To keep time and provide rhythmic support, the *Karnātak* system uses the double-ended drum *mridangam*, sometimes accompanied by the small frame drum *kanjira* and the earthen pot *ghatam*; the Hindustani system generally employs the pair of kettle drums called *tabla* and occasionally the double-ended drum *pakhavaj*, especially to accompany *dhrupad*, an austere, archaic form.

It has to be confessed that traditional music of India in general is rare expressed through the large orchestra, by means of involving a large group of instrument. We find traditional music of India using instrumental ensemble in varying size and composition. It is uncommon in traditional Indian music articulate musical sound in form of equal to "symphony" orchestras or intended for an orchestra. As we know, "symphony" is a large orchestra that includes wind, string, and percussion instruments and usually involves more than twenty-five instruments and players. In

this case, we refer the term *symphonia* that was used by the Greeks in reference to note sound together in harmony and by extension meant an "ensemble" or "band" rather than a musical form. Term orchestra in this case means to sound various instruments together in synchronization each other by extension meant of "ensemble."

What often we find is music in the form of small orchestra that music is for small instrumental ensembles. It is like a chamber music in the modern sense that is usually formed for a small group of instruments with a player for each. It is comparable to the most popular classical ensemble that called chamber music in Western music culture. It is usually involved merely four stringed instruments such as two violins, a viola, and a violoncello. This music is written for the group that called string quartet. Small orchestra in this context is comparable with other ensembles such as the string trio (violin, viola, and violoncello; or two violins and a violoncello) and the piano trio (violin, violoncello, and piano). Mostly, Indian traditional music measure up to like chamber music.

The most common vocal form in Indian classical music now is the *khyal*, a Muslim word meaning "imagination." This is folk-dance dramas of Rajasthan, northwestern India. *Khyal* dances date from the 16th century and uses themes taken from folklore and legend. They are performed exclusively by men; they are characterized by the powerful body movements of the performers, and include mime and chanting. Percussion and stringed instruments accompany the *khyal*.

The *khyal* is contrasted with the *dhrupad* that now known as *dhrupad*, which means "fixed words." In Hindustani music, *dhrupad* is ancient vocal musical form in four parts. It is preceded by extensive introductory improvisation called *alapa*, and expanded by rhythmic and melodic elaborations. It is related to the shorter, later *khyal*, which has somewhat eclipsed the *dhrupad* in popularity. The classical *dhrupad* is heavy and majestic in style, required great breath control. It was used in praise of heroes, gods, and kings. Instruments that accompany this music are percussion and stringed instrument as well.

The two forms existed side by side in the Islamic period, and it is only in the last century or two that *khyal* has achieved ascendancy. There are two types of *khyal*. The first is sung in extremely slow tempo, with each syllable of the text having extensive *melisma* (prolongation of a

syllable over many notes), so that the words are virtually unrecognizable. It is not usually preceded by a lengthy *alapa*. Instead, *alapa*-like phrases are generally sung against the very slow time measure to the accompaniment of the drums. In addition, characteristic of the *khyal* are the *sargam tanas*, passages using the Indian equivalent of the sol-fa syllables, and the *a-kar tanas*, which are rapid runs sung to the syllable *aah*. The second type of *khyal* may be as much as eight times faster than the slow and is generally set in a different *tala*, follows the slow. Its composed portion is usually quite short, and the main features of the improvisation are the *a-kar tanas*. Occasionally, a composition called *tarana*, made up of meaningless syllables, may replace the fast-tempo *khyal*.

The *thumri* is another North Indian vocal form and is based on the romantic-devotional literature inspired by the *bhakti* movement. The text is usually derived from the Radha-Krishna theme and is of primary importance. The words are strictly adhered to, and the singer attempts to interpret them with his melodic improvisations. It is quite usual for a singer to deviate momentarily from the raga in which the composition is set, by using accidentals and evoking other ragas that might be suggested by the words, but he always returns to the original raga.

Some of the North Indian musical forms are very like the South Indian. The vocal forms *dhrupad* and *dhamar* resemble the *ragam-tanam-pallavi*. They begin with an elaborate *alapa* followed by the more rhythmic but unmeasured *non-tom* using meaningless syllables such as *te*, *re*, *na*, *nom*, and *tom*. Then follow the four composed sections of the *dhrupad* or *dhamar*, the latter being named after *dhamar-tala* of 14 units (5 + 5 + 4) in which it is composed, the former name derived from *dhruvapada*. The song, usually in slow or medium tempo, is first sung as composed; then the performer introduces variations, the words often being distorted and serving merely as a vehicle for the melodic and rhythmic improvisations. Although the *dhrupad-dhamar* form has been out of favour for over a century, it is now apparently being revived.

Instrumental music has gained considerable prominence in North India in recent times. The most common instrumental form is the *gat*, which seems to have derived its elements from both *dhrupad* and *khyal*. It is usually preceded by *alapa* and *jor*, which resemble the *alapa* and *non-tom* sections of the *dhrupad*. On plucked stringed instruments these two movements are often followed by *jhala*, a fast section in which

the rhythmic plucking of the drone strings is used to achieve a climax. The performer usually pauses before the composed *gat* is introduced. Like the *khyal*, the *gat* can be in slow or fast tempo. The composition is generally short, and the emphasis is on the improvisations of the melody instrumentalist and the drummer, who for the most part alternate in their extemporizing. The final climax may once again be achieved by a *jhala* section, in which the tempo is accelerated quite considerably. Other forms played on instruments are the *thumri*, basically an instrumental rendering of a vocal *thumri*, and *dhun*, which is derived from a folk tune and does not usually follow a conventional raga. One may also hear a piece called *raga-mala* (literally, "a garland of ragas"), in which the musician modulates from one raga to another, finally concluding with a return to the original raga.

The most prominent melody instruments used in Indian classical music are:

1. The *sitar*, a long-necked fretted lute
2. The *surbahar*, a larger version of the sitar, the sarod, a plucked lute without frets and a shorter neck than that of the sitar
3. The *sarangi*, a short-necked bowed lute
4. The *bansuri*, a side-blown bamboo flute with six or seven finger holes
5. The *sheh'nai*, a double-reed wind instrument similar to the oboe, but without keys
6. The violin played in the same manner as in South India.

Secondary melody instruments are used only in vocal music, the two most common being the *sarangi* and the keyboard harmonium, an import from the West. The violin and the *surmandal*, a plucked board zither, are also used in this context. In recent times, instrumental duets, in which the musicians improvise alternately, have grown in popularity. In these duets the musicians may imitate each other's phrases, temporarily creating something of the effect of a secondary melody instrument.

As with South Indian music, the drone is usually provided by a tamboura that in Bengali called *tanpura* or a hand-pumped reed drone similar to the harmonium but without a keyboard, called *sur-peti* in North India. The *sheh'nai* is usually accompanied by one or more drone *shehnais*, called *sur*.

The rhythmic accompaniment is usually provided on the tabla, a pair of small drums played with the fingers. As accompaniment to

the somewhat archaic *dhrupad*, however, the *pakhavaj*, a double-conical drum, similar to the South Indian *mridanga*, is generally used. A small pair of kettledrums, called *dukar-tikar*, usually accompanies the *sheh'nai* in classical music.

We can observe *dhrupad* for example. In category of this artistic with particular style musical composition, main expression is in verbal content by means of vocal. It is understandable since in Hindustani music, *dhrupad* is ancient vocal musical form in four parts preceded by extensive introductory improvisation and expanded by rhythmic and melodic elaborations. To develop musical treatment, it is typically use chordophone type instrument to accompaniment the vocal.

This music gives accentuation to the vocal melodic. Chordophone type instrument is merely accompaniment the vocal melody to tie up the relation used tone. Drum type instrument is employed to affirm rhythms and accents. The classical *dhrupad* is vocal music in heavy and majestic style that required great breath control.

The most common vocal form in North Indian classical music at the present time is the *khyal*, a Muslim word meaning "imagination." The *khyal* is contrasted with the *dhrupad* (now known as *dhrupad*), which means, "fixed words." The two forms existed side by side in the Islamic period, and it is only in the last century or two that *khyal* has achieved ascendancy. There are two types of *khyal*. The first is sung in extremely slow tempo, with each syllable of the text having extensive melisma (prolongation of a syllable over many notes), so that the words are virtually unrecognizable. It is not usually preceded by a lengthy *alapa*; instead, *alapa*-like phrases are generally sung against the very slow time measure to the accompaniment of the drums. In addition, characteristic of the *khyal* are the *sargam tanas*, passages using the Indian equivalent of the sol-fa syllables, and the *a-kar tanas*, which are rapid runs sung to the syllable *aah*. The second type of *khyal*, that may be as much as eight times faster than the slow and is generally set in a different *tala*, follows the slow. Its composed portion is usually quite short, and the main features of the improvisation are the *a-kar tanas*. Occasionally, a composition called *tarana*, made up of meaningless syllables, may replace the fast-tempo *khyal*.

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Musical condition that using minimal instrument in a group of ensemble is also found in other genre such as *Khyal*, *Thumri*, and also *Qawwali*. It is almost entire chordophones or aerophones instruments always play treatment related to melody. While *membranophones* instruments have the role for ornamented or decorated the accent and dimension related to rhythm.

Instruments in Indonesian Music Culture

Instrumentation in the music performance of Indian music is typically different with music in Indonesia. If Indian music melodically is dominated by *chordophones* or *aerophones* instrument, *idiophone* type instruments dominate Indonesian music. It is especially in *Karawitan*,

since most instruments in this music genre are struck with beater. An *idiophone* instrument that strikes against each other like cymbals is as well as *aerophones* since there is bamboo flute and *chordophones* since there is *rebab* instrument. *Rebab* is string instrument that must be bowed to sound it. *Karawitan* is used also *membranophone* instrument which its function to carry on the tempo and provide rhythmic and accentuation support.

In Indonesia, that kind classification can be seen in ensemble of *gamelan*. *Gamelan* is general term for Sundanese, Balinese, Javanese, and in other places in Indonesia to refer the musical ensemble or orchestra of tuned *metallophone* and/or *xylophones*, *gongs* and *drums*. There are many types of ensemble used in Java, Bali, Sunda and in other places. However, it referred to most frequently in each local-genius.

In Bali, *gamēlan gong kebyar* is most frequently performed, in Java we keep to listen the *gamēlan ageng* and in Sunda there is no typical *gamēlan* because each type of ensemble grows up and spreads up impartially. The following are escribed instruments of *gamēlan gong kebyar*. *Metallophones* type instrument consists of:

1. *Jëgog*, that is Balinese instrument that has the lowest in pitch with tuned keys spanning one octave and suspended over bamboo resonating tubes.
2. *Jublag*, it is similar to the *jëgog* with a range of one octave although pitched a higher octave.
3. *Giying* (or *ugal*), it is a large instrument whose range spans the two octaves of the *jëgog* and *jublag*.
4. *Pemade* (2), it is also spanning two octaves, the lower register matches that of the *jublag*.
5. *Kanthil* (2), it is the smallest and highest in pitch with a two-octave range, the lower of which matches the higher register of the *pemade*.

Beside *metallophones* type instrument as above, there is suspended *gongs* type instrument such as

1. *Gong Agëng*, it is the largest bossed *gong* with the deepest pitch. The boss is struck with a heavy, padded mallet.
2. *Këmpur*, it is somewhat smaller than the *gong agëng* and higher in pitch, struck with a lighter padded mallet.
3. *Bendé*, *gong* with a sunken boss struck with a wooden mallet wound with cord.

4. *Kemong*, the smallest suspended gong, high in pitch and struck a wooden mallet wound with cord.
5. *Kajar*, a small pot gong on a wooden frame, struck a wooden mallet wound with cord.
6. There is also mounted gongs type as follow
7. *Réong*, a set of twelve bossed gong mounted on long, carved, wooden frame approximately 2, 5 meters in length. The gongs are ranged in pitch order with the lowest situated to left. They are divided between four players who strike them with a wooden mallet wound with cord in each hand.
8. *Trompong*, a set of twelve bossed gongs which are mounted similarly to those of the *réong* but whose pitch range is correspondingly lower. This instrument is played by one man whose uses two wooden mallets wound with cord.
9. *Kempli*, a single bossed gong mounted on wooden stand and struck with a wooden mallet wound with cord.

As have been explained above, a cymbal type instrument is also used, which is in Bali referred *Cèng-cèng*. It is small, fixed cymbals whose upturns faces are struck with two more hand-held cymbals attached to sticks. There are lot of type *Cèng-cèng* in Bali.

In *Karawitan*, drums type instrument have never been left behind. The traditional drum type instrument in Indonesia is typically called *Këndhang*. It is double-headed drums made of jack-wood with laced heads of buffalo hide, played with the hand and some time uses the stick. However, it have not significant or dominant function, flute type instrument is also used. In Bali, Java, and Sunda, this type instrument typically called *suling*. It is blown bamboo flute. Bowed lutes type is occasionally used to develop musical ornament. This instrument in Indonesia typically called *Rēbab* that is two stringed, spike lutes with a thin membranous belly.

In Java, it may consist of twenty-five instrument including fiddles, flutes, zithers and so on. Most of the instruments are made of bronze, an alloy of tin and copper, and are set on or hung from wooden frames. Of course, the internal features of instrumentation, musical structure, and form could define this kind of music. Below is musical instrument in Java.

Gong Agëng / Gëdhé, it is similar type and function with *gong agëng / gëdhé* in Bali that is the largest hanging *gong*, one, or two in each *gamëlan* orchestra. It is approximately one yard in diameter. *Gong Suwukan*, there is only in Java, there is no *Gong Suwukan* in Bali, it is smaller than the *gong agëng / gëdhé* with approximately two feet in diameter. *Kënonng*, it is a set of large pot *gongs* on a wooden frame. There is a wide variety in the number of individual *kenong* found within one *gamëlan* orchestra, from as few as two or three up to twelve. Each *kënonng* is approximately fifteen inches across and ten inches high. *Këmpul*, it is similar with the term *këmpur* in Bali. The difference, in Java, *këmpul* is a set of hanging smaller *gong* (it is smaller than the *gong agëng* and *gong suwukan*) on wooden frame that struck with a lighter padded mallet. *Këthuk*, the form and function is actually similar with *kajar* in Bali instrument. In Java, it is a small pot *gong* on a wooden frame, approximately nine inches in diameter. *Këmpyang*, it is a pair of small pot *gong* set on wooden frame. These *gongs* are smallest than *këthuk*. *Dëmung*, it is a xylophone type instrument. The thick and heavy keys are mounted on a low, wooden frame. *Saron (Saron Barung)*, it is the middle-size instrument which similar with *dëmung*. *Saron Penerus (Pëking)*

Emergence of Term

The emergence of word *karawitan* introduces in literature is relating to the characteristic of the present or the immediate past. The emergence of term *sangeet* in India has it in very old and long time. Furthermore, this term emerge on the old, fundamental, and remarkable iconography such *Sangita Darpana* and *Sangeeta Ratnakara* as elaboration above. If it is true that *Sangita Darpana* was written approximately 1625th, it means that the distance between the emergences the term of *karawitan* and this literature is about 245 years. If an emergence of the term of *karawitan* is measured to the written time of *Sangeeta Ratnakara*, then the distance of about, is precisely interesting because the distance time is increasingly extensive. However, although the defined time when the *Sangeeta Ratnakara* was written not found, the data of the lives period of author is very much cited in various sources. Raghava R. Menon in *Dictionary of Indian Classical Music* wrote that Sarang Deva³³ was a musicologist who wrote the well-known book *Sangeeta Ratnakara*. In that dictionary, after entry of

"Sarang Deva" is written numbers on the bracket 1175-1247. It deserves to be noted and believed that 1175 is Sarang Deva's birth time and 1247 is the death time.

If it is compared between Indonesia and in India circumstance, Indonesia in that time is still in Majapahit era. It is the last Indianized kingdom³⁴ that based in eastern Java, existed between the 13th and 16th centuries.

Archeological data refer that the emergence of *karawitan* musical culture is far before appearance of Majapahit Empire, that is in the Borobudur relieves.

Historically, by the mid-9th century, the rulers claiming descent from King Sanjaya (ruled 732-778) of central Java founded a new kingdom of Mataram, whose rule extended from central to eastern Java. In the early 10th century, for unknown reasons, the kingdom's center shifted to the east, where Hindu influence on the state weakened. First under Sindok (ruled 929-947) and later under Airlangga³⁵ (ruled 1019-1042), who united the eastern kingdom with Bali; Mataram became increasingly interested in overseas trade.

A period of division followed, after which the new kingdom of Singosari was founded on Java in 1222. Its founder and first ruler was Angrok (ruled 1222-1227), a commoner. Under the Buddhist king Kertanagara (ruled 1268-1292), Singosari controlled many of the Sumatran areas formerly ruled by Sri Vijaya. Kertanagara's successor, Vijaya (ruled 1293-1309), repelled a Mongol invasion of Java and in 1293 founded Majapahit, the greatest Javanese empire.

If we analyze the difference age from archeological data of Borobudur to the phenomena of Majapahit Empire, there are long time distinction. As we have elaborate above that Borobudur has been built in the 9th century under the Shailendra dynasty. Historically explained that life spans Shailendra dynasty to rein Java is from about 750 to 850. Unfortunately, there is no written data to support in explaining those musical culture phenomena.

End Notes

(Endnotes)

1. Judy Pearsall, *The Concise Oxford Dictionary*, Oxford University Press, New Delhi, 1999.
2. A word "body" is not merely contain one or two meaning. Entry "body" in *The Concise Oxford Dictionary*, appear at least has seven kind of meaning with various employing each.
3. It means Indonesian Music Conservatoire.
4. Sekolah Menengah Karawitan Indonesia means Indonesian Arts Upper Secondary School covering some departments that are Department of Karawitan, Dance, and Puppetry.
5. SMK 8 Negeri abbreviation from Sekolah Menengah Kejuruan 8 that mean State Vocational Upper Secondary School 8.
6. KONRI abbreviation from Konservatori Tari that means Dance Conservatory.
7. In the beginning is founded in Padang Panjang, a small city close to Padang.
8. Nowadays there are two system of music education prevailing in India. Firstly, music institutions based on *Guru Shisya Parampara*, and secondly music institutions in different universities as academic institution. *Indira Kala Sangit Viswavidyalaya* is actually one of the universities in India. Furthermore, it is the only university of music.
9. This is the Hindu Javanese and last Indianized Kingdom in Indonesia that based in eastern Java upright standing between the last thirteen up to early sixteen century (1294-1541). It existed between the 13th and 16th centuries. The founder of the empire was Vijaya, a prince of Singhasari, who escaped when Jayakatwang, the ruler of Kadiri, seized the palace. In 1292, Mongol troops came to Java to avenge an insult to the emperor of China, Kublai Khan, by Kertanagara, the king of Singhasari, who had been replaced by Jayakatwang. Vijaya collaborated with Mongol troops in defeating Jayakatwang. Vijaya then turned against the Mongols and expelled them from Java. Under his rule, the new kingdom, Majapahit, successfully controlled Bali, Madura, Malayu, and Tanjungpura. The power of Majapahit reached its height in the mid-14th century under the leadership of King Hayam Wuruk and his prime minister, Gajah Mada. Some scholars have argued that the territories of Majapahit covered present-day Indonesia, Philippines, and part of Malaysia, but others maintain that its territory was confined to eastern Java and Bali. Nonetheless, Majapahit became a significant power in the region, maintaining regular relations with China, Champa, Cambodia, Annam, and Siam (Thailand). The golden era of Majapahit was short-lived; the empire began to decline after the death of Gajah Mada in 1364, and it was further weakened after the death of Hayam Wuruk in 1389. The spread of Islam and the rise of the

Islamic states along the northern coast of Java eventually brought the Majapahit era to an end in the late 15th or early 16th century.

10. Sanskrit language is essentially classical sacred and Hindu literary language of India, belonging to the Indo-Aryan branch of the Indo-Iranian languages, a subfamily of the Indo-European languages. For about 2000 years, Sanskrit has been the literary language of the priestly, learned, and cultivated castes of India. The work of the Indian grammarian *Panini*, who lived about 400 B.C., forms the basis for classical Sanskrit grammars. The discovery by Western scholars of Sanskrit led both to the identification of the Indo-European language family and to the establishment of the science of comparative linguistics. Sanskrit is written in the *Devanagari* alphabet. Sanskrit is distinguishable from the oldest preserved forms of Indian speech, found in the Vedic religious scriptures. Both are dialects of the Old Indo-Aryan vernacular, but in grammatical forms Vedic was richer and less settled than Sanskrit. By the Middle Ages, Sanskrit had also lost the Vedic system of pitch or tonal accent. Nonetheless, Sanskrit remains a complex language, not only highly inflected but also subject to certain alternations of vowels and context-influenced modifications of sounds.
11. That is the philosophical and scientific study of meaning.
12. She wrote in *The Story of Indian Music and Its Instruments*, New Delhi, Oriental Books Reprint Corporation, 1980; "...The modern system was foreshadowed in the 'Sangita Darpana' or 'Mirror of Music,' written about A.D. 1625."
13. This reference is quoted from *Music in India: the Classical Tradition*, which is written by Bonnie C. Wade. It appears in the footnote that she obtained it from the article of "The Sarigama Notation" in *Journal of the Music Academy*, Madras 32 (1961) that is written by S. Ramanathan. In other book, Swami Prajnanananda, in *A Historical Study of Indian Music*, New Delhi, Munshiram Manoharlal Publishers Pvt. Ltd., 1980, when he discussed about the sensation of tone he mentioned Lochana Pandita who wrote *Rāga Tarangini*. Swami Prajnanananda insists that *Rāga Tarangini* was written about half a century earlier than the great work of *Shārangadeva* (1210-1247 A.D.). Raghava R. Menon in *The Penguin Dictionary of Indian Classical Music* has written that Sarang Deva (it is apparently this name is meant *Shārangadeva*) was a musicologist who wrote the well-known book *Sangeeta Ratnakara*, life in 1175-1247.
14. The *Mahabharata* is the poem that consists of a mass of legendary and didactic material surrounding a central heroic narrative that tells of the struggle for supremacy between two groups of cousins, the Kauravas and the Pandavas. Contained within the *Mahabharata* is the *Bhagavadgita* ("Song of the Lord"), which is the single most important religious text of Hinduism. The poem is made up of almost 100,000 couplets--its length thus being about seven times that of the *Iliad* and the *Odyssey* combined--divided into 18 *parvans*, or sections, to which has been added a supplement entitled *Harivamsha* ("Genealogy of the God Hari," i.e., Krishna-Vishnu).

15. Brahmanism is different with classical Hinduism, ancient India religion that evolved out of *Vedism*. It takes its name both from the predominant position of its priestly class, the Brahman, and from the increasing speculation about, and importance given to, Brahman, the supreme power.
16. This information is actually sourced from the earliest copy (1440) that is preserved by the Asiatic Society of Bengal, Calcuta, MS No. 5040 that cited by Walter Kaufman in the *The Rāgas of North India*.
17. As Walter Kaufman in the *The Rāgas of North India* has also cited its number, it is from reprinted source by the Arya Bhushan Press, Poona, 1921.
18. Actually, it is also understood from Walter Kaufman in the *The Rāgas of North India*
19. Discussing of the terminology essentially argues on the subject of certain concept that exists in the inside of terminology as the institution concept. It does not merely talk about the meaning of word. Because, if the word terminology talks about the meaning of word only, explanation on terminology that "the body of term used in subject study, profession, etc.", as described in Judy Pearsall, *The Concise Oxford Dictionary*, Oxford University Press, New Delhi, 1999, apparently will be enough. In general, the word of "body" itself in this context refers to "the physical structure." A word "body" does not merely contain one or two meanings. Entry "body" in *The Concise Oxford Dictionary*, appear at least has seven kind of meaning with various employing each. Of course, it can be questioned about its rational, and intellectual content attached to that "the physical structure." It is quite easier to understand because the word of term is a word or phrase used to describe a thing or to express a concept. That is why discussing of the terminology through merely observing the meaning of the word used in that terminology inadequate. For further comprehensive discussion, it is needed to find out the "rational" or "intellectual substance."
20. For western and general people in Indonesia gamelan is understood as the name of an ensemble that has become synonymous with Javanese music.
21. Marc Pearlman elucidated that in Old Javanese language, there is word *ararawitan* that means to amuse oneself with beautiful things' (Zoetmulder's [1982] examples of usage mention music and wayang). In other hand, in Modern Javanese, the root word *rawit* means 'fine', as in 'finely chopped'; also: detailed, meticulous craftsmanship. Gericke-Roorda's Dictionary of 1901 associates *karawitan* with words for fine substances (such as silk) and mental discernment or sagacity.
22. Supanggah, R., "Pengetahuan Karawitan" paper for Apresiasi Seni, Balai Pengabdian Pada Masyarakat ASKI Surakarta, Surakarta, 1984
23. It is engraving on buffalo's leather in making puppets.
24. It could be understood through various discussions with karawitan musicians, thinker, and also conservative art-official government and non-government.

End Notes

(Endnotes)

1. We can observe this term in Baoesastra Djawa and Kamus Besar Bahasa Indonesia.
2. It means spicy-hot.
3. It means bitter.
4. It means tart.
5. It means sweet.
6. It means itch or eager for something (money, etc. but especially sex).
7. It equals with term poignant or painfully affecting the feelings.
8. Nyeri is feeling or giving pain or localized physical suffering associated with bodily disorder (as a disease or an injury).
9. Therefore, term seneng is suitable or agreeable to something, connected to the enjoying or characterized by well-being and contentment, as well as free from vexation or doubt and free from stress or tension. Therefore, it denotes the happiness, likeness or comfortable.
10. The meaning of term susah comprises (a) the quality or state of being troubled especially mentally, (b) not easily penetrated or not easily yielding to pressure, (c) hard to deal with, manage, or overcome as well as hard to understand, (d) affected with or expressive of grief or unhappiness and (e) to trouble mentally or emotionally.
11. Actually, rasa susah is synonym of the rasa sedih. It comprises expression of deep distress, sadness, or regret, especially for the loss of someone or something loved or resultant unhappy or unpleasant state.
12. It is connected to the sense of fairness, objectivity and relating to or existing as an object of thought reflection of independent existence, or relating to, or being an object, phenomenon, or condition in the realm of sensible experience independent of individual thought and perceptible by all observers.
13. It is usually written as manut pangrasaku and it can be translated into English as "according my consideration."
14. Term emotion in India is called bhava while in Java usually called bawa.
15. Term mode I mean here is the scale or a scale-based formula for constructing melodies similar to the eight modes of medieval and Renaissance music were scale patterns that formed the foundations of Gregorian chant.
16. Yoga is one of the systems religion and philosophy, the highest state of mental concentration. In this case, a person can achieve while still bound to the body and which unites him with the highest reality. Yoga is practically close with Samadhi, that is a state of profound and utterly absorptive contemplation of the Absolute that is undisturbed by desire, anger, or any other ego-generated thought or emotion.

17. In Hindu, *istadevata* is the concept that particularly worship either Vishnu or Shiva generally consider one or the other as their "favorite god" and as the Lord and Brahman in its personal aspect, Vishnu is often regarded as a special manifestation of the preservative aspect of the Supreme and Shiva as that of the destructive function. Another deity, Brahma, the creator, remains in the background as a demiurge. These three great figures (Brahma, Vishnu, and Shiva) constitute the so-called Hindu Trinity (Trimurti, "the One, or Whole with Three Forms"). This conception attempts to synthesize and harmonize the conviction that the Supreme Power is singular with the plurality of gods in daily religious worship. Although the concept of the Trimurti assigns a position of special importance to some great gods, it never has become a living element in the religion of the people. Moreover, Brahma has had no major cult since ancient times, and many Hindus worship neither Shiva nor Vishnu but one or more of the innumerable other Hindu gods.
18. Karawitan is word used to denote mention the music of gamêlan in Indonesia owning the typical system music.
19. Actually, term *sêmèdi* means concentration on spiritual things as a form of private devotion, a state of mystical awareness of God's being, an act of considering with attention, and the act of regarding steadily. In *sêmèdi* is also come within congeniality study, intention, and expectation. Therefore, *sêmèdi* also means application of the mental faculties to the acquisition of knowledge or to a specific subject, determination to act in a certain way, and the act or state of expecting.
20. Tjenthini, Jakarta, 1915. Vol. VII, VIII, p. 206. Verse 278, Asmarandana, part 3.
21. *Gèndhing* is the musical sound construction that shaped through the treatment and elaboration of the instruments.
22. *Menyanyi* as vocal music in the system of west music technically differ from *nembang* as music vocal of Javanese music. Some one who voicing Javanese vocal music is stated *nembang*, because vocal music in Javanese music discipline is called *tembang*. In the grammar of Javanese Language, prefix "n, ny, m, and ng" in Javanese language have function to alter the noun become verb.
23. Sampak or lancaran is one of the formal structures of the gamêlan music.
24. To translate term *rasa gèndhing*.
25. To translate term *rasa garapan*.
26. It is detailed treatise and handbook on dramatic art that deals with all aspects of the classical Sanskrit theatre. It is believed to have been written before the 3rd century by the mythic Brahman sage and priest Bharata.
27. If in Java, the essence of *rasa* basically gave rise two separate discussions in the significant "text" on Javanese aesthetic.
28. This book discusses the detail of *grama-raga* that is told to derive from the *jatis*. It is the significant text on Indian music.

29. *Natya-shastra* is a text that has been dated variously from the 2nd century BC to the 5th century AD and even later. It is virtually a handbook for the producer of stage plays and deals with all aspects of drama, including dance and music.
30. *Upanisad* is the session, any of the speculative texts that contain elaborations in prose and verse of the Vedas, the most ancient Hindu sacred literature. The older Upanishads may be part of the *Brahmanas* of their respective Vedas but are distinguished from them both by increased philosophical and mystical questioning and by their diminished concern with Vedic deities and sacrificial rites. The special philosophical concern of the Upanishads is with the nature of reality. There is a development toward the concept of a single supreme being, and knowledge is directed toward reunion with it. Of fundamental importance to all Hindu thought is the equation in some of the Upanishads of *atman* (the self) with *Brahman* (ultimate reality). The nature of morality and of eternal life is discussed, as are such themes as the transmigration of souls and causality in creation.
31. Ontology is a particular theory about the nature of being or the kinds of existents and a branch of metaphysics concerned with the nature and relations of being.
32. It is the study or a theory of the nature and grounds of knowledge especially with reference to its limits and validity.
33. Axiology is the study of the nature, types, and criteria of values and of value judgments especially in ethics.
34. It is belonging to the essential nature or constitution of a thing or the concentration of charge carriers are characteristic of the material itself instead of the content of any impurities it contains.

IV

BASIC MUSICAL ELEMENT

Introduction

Perhaps, a large amount of laymen knows that music in general is the art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression. In simple, music is artful arrangement of sounds across the times. Of course, the music in reality is not as simple as depicted in the above sentence.

However, not everyone is conscious that developing the beauty construction or emotional expression can use any kind ways, but it depends on bearing of culture and forming of certain music. In addition, there are some people who are aware that music is part of virtually every culture on the earth, and it varies widely among cultures in style and structure. Principally, almost each culture always has music with very typical expression system.

In India, to construct the beauty of form should be made up a mosaic of different genres and levels of sophistication. Classical music lives in the urban society and to be performed frequently in concert halls for purely artistic reasons. Despitefully, there are many kinds of functional rural music accompanied with life cycle and agricultural rites. In many different regions of the country, different musical genres, reflecting the diversity of its peoples, their lifestyles, and languages are easy to be found.

In any case, this matter happens in Java as well. A lot of classic music, which was born, grow and expand in the palace of the old

kingdoms in various area in Indonesia¹, while in the countryside; it is found many various folk music forms functioning to accompany life cycle and agricultural rites as well.

However, we have to confess that equation of the cultural phenomenon happened in India and Java does not make that music culture in Java and in India is same, since in reality, between Java and India, there is also uppermost difference musical system. That difference happens because among Indian and Indonesian people (especially Java) have different of "mental image." Is not music is a kind of mental image? Is not the physical aspects of sound are simply products of the mental image? Therefore, you can imagine that you can have a musical experience by imagining the sound musically. Then, music is imaginative sound which is realized into empirical form and fact.

Empiric musical experiences keep involving the physical characteristics of sound such as pitch and timbre². In a way, elementary difference among music of India and Indonesia is how both music culture to choose, and to manage the pitches and timbre through their own approach. That management and choice of pitch finally yield distinctive scaling system, which its end yields the musical construction, which agrees with certain "mental image."

Typically, timbre is determined by how voice or tone is generated. In a sense, to realize the timbre in music empirically it is needed a certain instrument that matches with the "mental image" from cultural owner of certain music. In organology, music instrument is made and developed. It is used as medium to express the aesthetic fact, symptomatic arise as "mental image." Doesn't art live through the imaginations of people who are seeing it? Moreover, isn't it that without contact there is no art?

From logical statement above are understandable that difference of mental image guiding us to know the difference of instrumentation and musical construction among two different music culture. It is seen from their origin. Javanese differ if compared to Indian. People in Java have the nature of life and culture that is related to the sea and mount. Hence, Javanese music culture is proper referred as seamount music culture.

Javanese are one of the branches of Mongoloid race, while culture that they have is mixture from assorted "external elements" as interaction outcome that occurred in history. Apparently, phenomena neither in India nor far differs from Java, since in India have been also happened wide

interaction among race of Dravidian with the other race, like Aryan. All cultural event and phenomena by various interaction forms that happened have influenced the character forming and essence of mental image.

Mental image is "strong point" related to the imagination, which is fundamentally in form of conscious mental process of evoking ideas or images of objects, events, relations, attributes, or processes that previously experienced or perceived. Meanwhile, imagination as well as perception is the conscious integration of sensory impressions of external objects and events that is inseparable with memory as the mental evocation of previous experiences. In this case, it is proper to assume that music construction in most music culture is materialization of the ideas or images of the objects, events, relations, attributes, or processes that previously experienced or perceived by certain society through sound construction. Of course, we have to differentiate the structure of music with the structure of consciousness. However, we can perceive the structure of consciousness of the certain society through perception, recognition, and identification to their structure of music. Because, at the opposite of musical fact is detectable of the structure of consciousness, which extended well beyond sensations and included feelings, images, memory, attention, and movement.

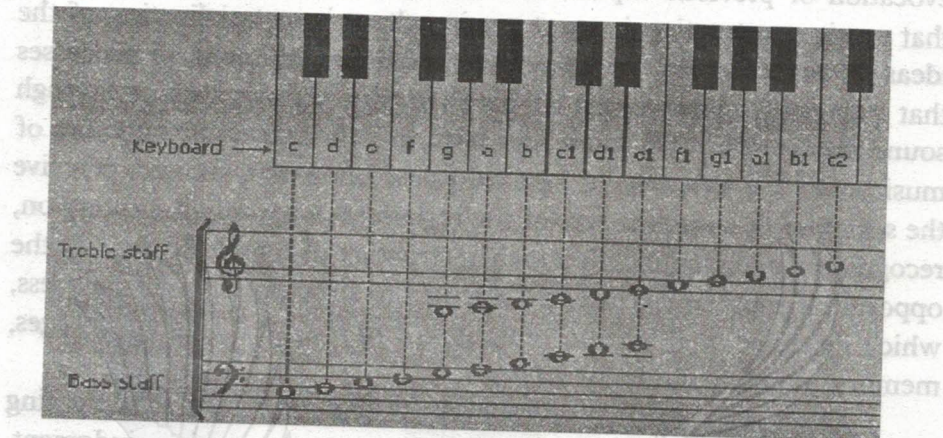
Discussing about consciousness is discussion about something inseparable with attention, perception, memory, reasoning, judgment, imagining, thinking, and expression. It means there is cognitive dimension, which has role of music construction at certain music culture. That cognitive dimension is reflected in the formulation of music construction along with moral, ethic, and ideal values that expressed and consisted in musical building.

All that come within that cognitive dimension is base on aesthetic image, which must be borne to become the figure, shape, or reality of the music. From discussion above, we can comprehend that there is two essential substances, which attend with aesthetic image and reflecting cognitive dimension. That is music construction and moral, ethic, or ideal values. In this occasion, I will not discuss the cognitive dimension or basic aesthetic from the moral side, ethic, ideal and values. I will try to see deeper from side of music construction.

Let's start with an elaboration related to the pitch, which factually is inseparable with the complexity of forming rhythm, melody, and scale.

What and how is pitch? Pitch depends on the rate of vibration or frequency of wave sound that produce a particular note. Pitch is highness or lowness of a musical tone as determined by the rapidity of the vibrations producing the sound. Higher pitches have a higher frequency or high rapidity of vibrations, while lower pitches have a lower frequency or low rapidity of vibrations.

To enable comprehended clearer, this underneath will be explained the visible form of pitch by borrowing common way westerner explanation by means of piano. The pitches hereunder can be seen at the picture depicting at every piano key.

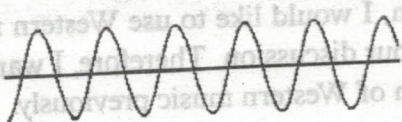


The piano key above shows the notes of the musical scale, which are written on staves of five lines. Each line and each space between lines represents a different note, or pitch. Each pitch corresponds to a white key on the piano.

Although feasible, very rare music expression uses the medium one pitch. Usually, at least there are two-employed pitches. Two pitches relation, when their rates of vibration form an exact 1:2 ratio, in Western music tradition are referred as octave. For example, two pitches that have rates of vibration form 1: 2 ratios each. The first pitch or note has 110 Hz frequency, which possible to be depicted its sound as below



While the second pitch or note has 220 Hz frequency, with twice vibration than first pitch or note as follow



Fundamentally, one of the important characteristic in each music culture is the usage of certain pitches or notes in their octaves as the base system of musical expression. The usage of certain pitche in the octaves is called scale. In Indonesia, it is referred as *laras*.

In the chapter entitled "The Scale," A.H. Fox Strangways on *The Music of Hindustan* expressed that the scale has complex problems. Therefore, this review is not meant to make the complete clarification, but only considering its uppermost characteristics to be used as a way to comprehend the two comparable music cultures of both Indian and Indonesian.

Rhythm, melody, and scale are always correlates each other. Melody is not feasible to be composed or organized without scale, and scale is not possible to find the benefit or advantage unless it is used by a people to compose or organize the melody.

Perhaps, melody is the easiest comprehension term, since most people know that it is the aesthetic product of a given succession of pitches in musical time, implying rhythmically ordered movement from pitch to pitch. Generally, the melodic pattern of a musical utterance is constituted by pitch. Pitches that are sorted, arranged, and sequenced develop into scale. Scale is graduated sequence of pitch, notes, or tones during octave⁴ that is divided into every interval. Therefore, to comprehend the base aesthetic image, we have to see the variety, diversity scale that exists in music of India and Indonesia.

At simplest level, music frequently consists of melody. Although most melody is always accompanied by other elements, in this occasion we conceive melody as unaccompanied melody. Although has only simple melody, in fact, its music consists of many important components. Some of the most obvious of these are the varying pitches of the tones.

In reality, to exist, present or live as music completely, pitches of the tones is always supported with durations and articulations, beside tone colors or timbres, which will be discussed separately later. People in most musical cultures have their own consciousness related to the concept of pitch. Its essence, that realization is not inborn concept.

In this occasion, I would like to use Western music as reference or “starting point” of our discussion. Therefore, I want to elaborate at a glance the construction of Western music previously.

Western Music Culture

Rhythm

Rhythm in Western music culture means the position placement of sounds in time. In its most general sense, fundamentally, rhythm is an ordered alternation of contrasting elements. Accordingly, the notion of rhythm also occurs in the other arts such as on poetry, painting, sculpture, and work of architecture. However, outside of artistic world we also often hear term of rhythm such as in nature, that is biological rhythms.

Of course, the meaning conception of the rhythm in music and in painting or a piece of sculpture is different, since the compositions in painting or the pieces of sculpture are in space, while the composition in the musical work is dependent upon time.

In few words, rhythm in Western music culture is music's pattern in time, which is the one indispensable element in every music culture. It is told like that since generally other musical elements, such as pitch and timbre in every music has particular pattern as well.

Musically, rhythm is possible to exist without melody. For instance, we can find the musical sound in drumbeats of some African ethnic music. On the contrary, melody cannot exist without rhythm, so that music having both melody and harmony cannot be separated from the rhythm.

Melody is the aesthetic product of a given succession of pitches in musical time, implying rhythmically ordered movement from pitch to pitch. Every melodic line has several characteristics taken together. Firstly, it has contour that is an overall line that rises, falls, arches, undulates, or moves in any other characteristic way. Then, melody always has range that occupies a certain space within the spectrum of pitches, which the human ear can perceive. After that, melodic line has a scale. In musically sophisticated cultures, scales are formally recognized as systems of tones from which melody can be built. Melody, however, antedates the concept

of scale. Scales may be abstracted from their melodies by listing the tones used in order of pitch. The intervals of a melody's scale contribute to its overall character.

Things influence most composers and improvise musicians have been drawn from numbers of melodic resources, such as theme, motives, et cetera. Theme is short melody or melodic phrase developed in a musical composition, which is typically melodic figure that is not necessarily complete in it-self and recognizable as a significant phrase or clause. While motive is set of small fragments of theme. In addition, it is a leading phrase or figure reproduced and varied through the course of a composition or movement. Usually, figures or motives are grouped into new melodies in the "development" of musical composition.

Besides that, there is group of chords in a sequence that is repeated at different levels of pitch as well as ornaments that may be used to embellish a melody. Authentic form of ornament is small melodic devices such as grace notes, appoggiaturas, trills, slides, tremolo, and slight deviations from standard pitch. Melodic ornamentation presenting in most Western music is also essential for Indian, and much other non-Western music such as Indonesian music of *gamêlan*. However, the shape and its musical context are completely typical.

Harmony in Western music culture is the sound of two or more notes heard simultaneously. In practice, this definition can also include some instances of notes sounded one after the other. If the consecutively sounded notes call to mind the notes of a familiar chord, that is a group of notes sounded together, the ear creates its own simultaneity in the same way that the eye perceives movement in a motion picture. In such cases, the ear perceives the harmony that will be resulted if the notes sound together. In a narrower sense, harmony refers to the extensively developed system of chords and the rules that allows or forbids the relation of chords that is characterized with Western music culture.

The groups of chords, melodic ornamentation, and harmony are musical subject that only strengthen its existence in Western music discourse. In Indian music and Indonesian music of *gamêlan*, there are three issues being less precise to be used as compared subject. Related to the group of chords and harmony, both music of Indian and Indonesian music of *gamêlan* did not use both musical subjects. Therefore, in this occasion both subjects will not be elaborated significantly, since there

is no urgency to discuss in detail about those subjects in this context to explain its full meaning.

However, related to the melodic ornamentation both musics above have typically characteristic. Inborn, genuine, authentic, and native expression or indigenous terms cultural faculty determine its character and typical melodic ornamentation. This is less important as well to work out of melodic ornamentation in detail. Because, although music of India and Indonesian music of *gamêlan* have melodic ornamentation in distinctive each character, there is no significant essentially in the creation context between India and Indonesian music comparatively.

In western music, rhythm appears as group of beats consequence, which is achieved by actual stress that is by periodically making one note stronger than the others have made. When the stress occurs at regular intervals, the beats fall into natural time measures, that usually they have been indicated by mean of bar lines. Thus, the terms measure, bar and cell are often used interchangeably.

If perceived through western staff notation, measure, bar or cell as observable fact is indicated on the length of each beat in a measure as well as length of time unit of short or long duration.

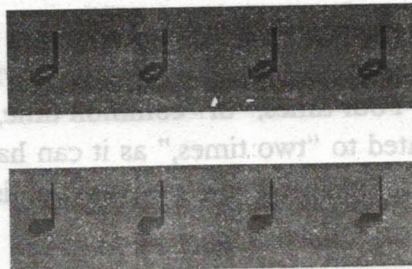
In western music, sign that indicates the meter of composition always follows the notation. Most time signatures consist of two vertically aligned numbers, such as $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, as well as $\frac{11}{16}$. The top figure reflects the number of beats in each measure, or metrical unit. The bottom figure indicates the note value that receives one beat (here, respectively, half note, quarter note, eighth note, and sixteenth note).

This underneath illustration, we enable to indicate the rhythmic pattern constituted by the grouping of basic temporal units, called beats, into regular measures, or bars. Every circle of picture below means the symbol of whole note. The group of notes contains four whole note means $4/1$ time of measure or rhythm.



Next figure depicts that every circle with stem picture is symbol of half note. Groups of note contain four of half note as the second illustration above means $4/2$ time measure or rhythm. The half of note is the unit of measurement, with four of them to each measure.

Then,



Every black circle with stem picture is quarter note. Groups of note contain four of quarter note as depicting above means $\frac{4}{4}$ time measure or rhythm. The quarter of note is the unit of measurement with four of them to each measure. Moreover, there are still more type of value symbol that enable us to understand the metre, such as



Every black circle with stem and flag picture as above is quarter of note. The Groups of note contain four of eighth note as depicting above means $\frac{4}{8}$ time measure or rhythm. The eighth of note is the unit of measurement with four of them to each measure.

Actually, there are still other basic types of time measure. It has either two or three beats and admits of many different notations. To be clear, we can observe two times as an example below.



Above is $\frac{2}{4}$ time measure, and



Above is $\frac{2}{2}$ time measure.

While three-time rhythm such as $\frac{3}{4}$ and $\frac{3}{8}$ time measure can be seen as follows



and



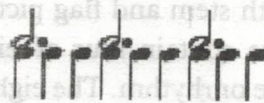
The compound three black circles with stem note above is $\frac{3}{4}$ of time measure, while the second three black circles with stem and flag is $\frac{3}{8}$ of time measure. "Four times," or "common time," is really a species of duple time associated to "two times," as it can hardly be thought of without a subsidiary stress at the half measure that is on the third beat. Thus



We can find also the duple, triple, and quadruple of time measures. Those are known as simple time. The division of each of the component beats into three produces compound time.



Notation above depicts $\frac{6}{4}$ compound duple of time measure



And, above notation depicts $\frac{9}{4}$ compound triple of time measure



Then, the last above notation depicts $\frac{12}{4}$ compound quadruple of time measure

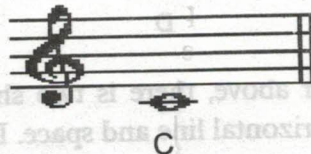
Theoretically, we still have complex times such as the quintuple or $\frac{5}{4}$ of time measure, which usually fall into groups of 3 + 2. That comprehension rhythm lives in Western music system. Elaboration or clarification as above is much needed since it will be very useful to observe, examine, and comprehend the content and its difference with rhythm denotation in India music culture. Beside rhythm, we are necessary to pay attention to other musical element that is scale.

Scale

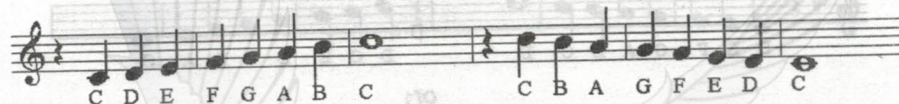
At least, in Western music is usually divided into two main scales. That is diatonic and pentatonic scale. The diatonic scale becomes two

kinds that are major and minor scale. In practice, we will meet many scales in each major and minor scale. Since, to know the high and lower certain scale in Western music, the tonic system will be required. Tonic is keynote or the root note of a key.

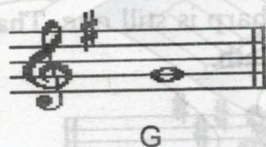
Key in this case is a system of related notes to determine the higher or lower of scale. It means the key is built around a dominant note. Scale in the key or tonic C major for example, means that the scale is begun with notes C as below.



On key of C major above there is no sharp or flat sign as key signature. Note C is depicted functioning as first note of the scale. The result, complete scale in tonic or key of C is always started by note C. Therefore, the complete sequence of notes may be as follows.

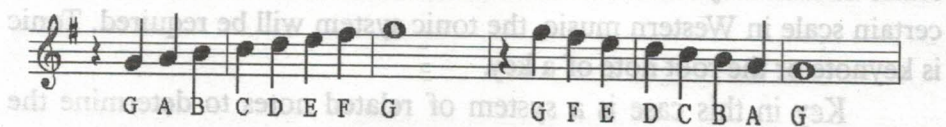


It means, in major scale, there are seven-type of scale systems, which are possible made as tonic. Let's see the tonic or key in G major below.



On key of G major above, there is one sharp sign (#), because of key signature in the last of horizontal line. It indicates that to get note of F in that line must be half step tone raised. Note G that is depicted functioning as first note of the scale. Its result, complete scale in tonic or key of G is always started by note G. Therefore, the complete sequence or formation of notes should be as follows.

Key G major above yielding sequence or succession of notes as below.

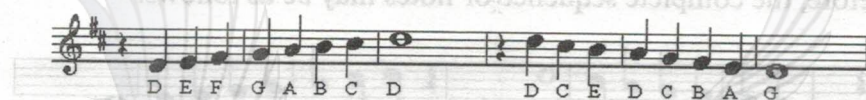


There is also scale with key or tonic D major as below

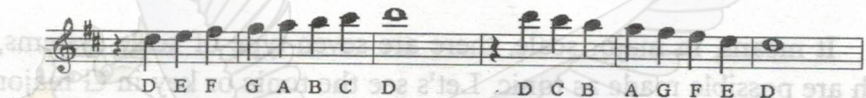


D

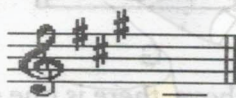
On key of D major above, there is two sharp sign (#), as key signature in the F and C horizontal line and space. It indicates that to get note of F and C in that line and space, it must be half step of each raised tone. Note D that is depicted functioning as first note of the scale. Its result, complete scale in tonic or key of D always starts in note D. Therefore, the complete sequence or formation of notes should be as follows.



or



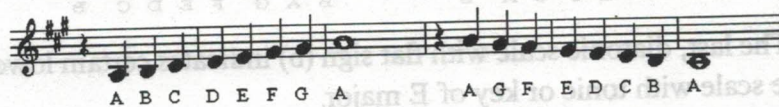
Diatonic scale using sharp is still one. That is scale with key or tonic A major, as this underneath.



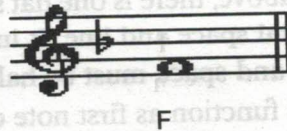
A

On key of A major above, there is three sharp sign (#), as key signature in the F, C, and G horizontal line and space. It is indicate that to get note of F, C and G in that line and space must be half step of each raised tone. Note A that is depicted functioning as first note of the scale. Its result, complete scale in tonic or key of A is always started by note

A. Therefore, the complete sequence or formation of notes shall be as follows.



Beside diatonic scale with sharp sign (#) indicate certain raised notes, there is still three diatonic scale or complete sequences of notes with flat sign (b) indicating certain lowered notes. Hereunder is tonic or key F major on one flat sign.



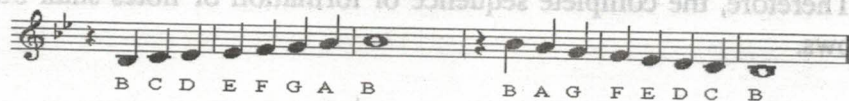
On key of F major above, there is one flat sign (b) as key signature in the B horizontal line. It indicates that to get note of B in that line must be half step tone lowered. Note F that is depicted functioning as first note of the scale. Its result, complete scale in tonic or key of F always starts in note F. Therefore, the complete sequence or formation of notes shall be as follows.



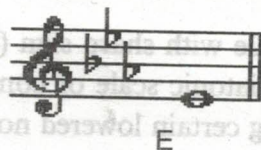
Other diatonic scale with flat sign (b) indicates certain lowered notes that are scale with tonic or key of B major.



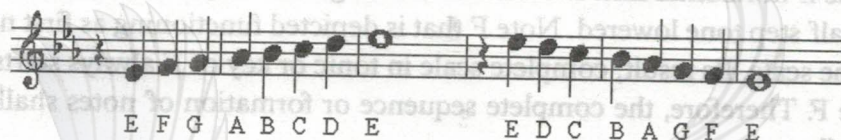
On key of B major above, there is one flat sign (b) as key signature in the B horizontal line, and space of E. It indicates that to get note of B and E in that line and space must be half step of lowered tone. Note B that is depicted has function as first note of the scale. Its result, complete scale in tonic or key of B always starts in note B. Therefore, the complete sequence or formation of notes will be as follows.



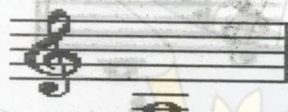
The last, diatonic scale with flat sign (b) indicates certain lowered notes are scale with tonic or key of E major.



On key of E major above, there is one flat sign (b) as key signature in the A, B, and E horizontal space and line. It indicates that to get note of A, B, and E in that line and space must be half step of lowered tone. Note E that is depicted has function as first note of the scale. The result, complete scale in tonic or key of B always starts by note E. Therefore, the complete sequence or formation of notes may be as follows.



All sequences or formations of notes above are major scale of diatonic system. We still have to know farther about the minor scale on the scheme of diatonic system as well. There are seven schemes of sequences on minor scale, that each based on certain tonic or key. To clear our comprehension, here, I will elaborate one by one. First is minor scale without sharp or flat sign accompanying. That is the minor scale with tonic A.



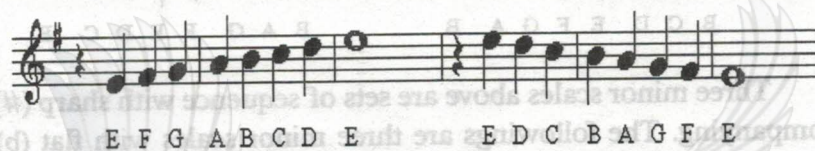
On key of A minor above, there is no sharp or flat sign (b) as key signature. Note A that is depicted has functioned as first note of the scale. Its result, complete scale in tonic or key of A minor is always started by note A. Therefore, the complete sequence or formation of notes may be as follows.



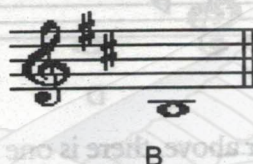
Then, there is also a minor scale with one sharp sign accompanying. That is the minor scale with tonic or key of E.



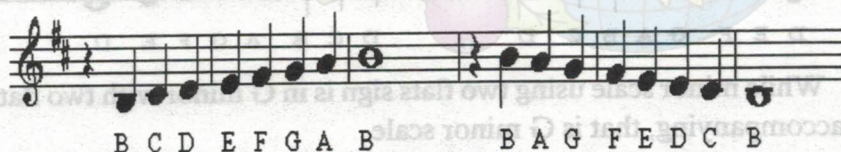
On key of E minor above, there is one sharp sign (#) as key signature in the F horizontal line. It indicates that to get note of F in that line must be half step of raised tone. Note F that is depicted has function as first note of the scale. So, the complete scale in tonic or key of E starts in note E. Therefore, the complete sequence of notes may be as follows.



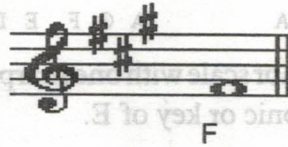
There is a minor scale with two sharp (#) sign accompanying. That scale is the minor scale with tonic or key of B.



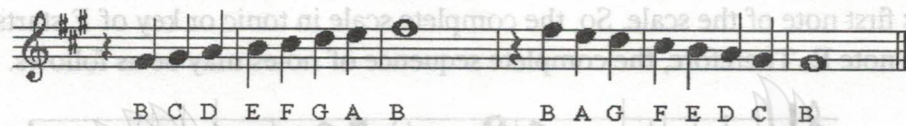
On key of B minor above, there is two sharp sign (#) as key signature in the F horizontal line and C horizontal space. It indicates that to get note of F and C in that line and space must be half step of raised tone. Note B that is depicted has function as first note of the scale. Therefore, the complete scale in tonic or key of B is started by note B. Therefore, the complete sequence of notes may be as follows.



A minor scale with three sharp (#) sign accompanying is also available. That scale is the minor scale with tonic or key of F.



On key of F minor above, there is two sharp sign (#) as key signature in the F, horizontal line and C and G horizontal space. It indicates that to get note of F, C, and G in that line and space must be half step of raised tone. Note B that is depicted has function as first note of the scale. Accordingly, the complete scale in tonic or key of F is started by note F. Therefore, the complete sequence of notes may be as follows.



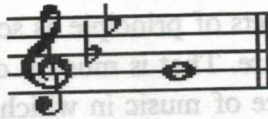
Three minor scales above are sets of sequence with sharp (#) sign accompanying. The followings are three minor scales with flat (b) sign accompanying.



On key of D minor above, there is one flat sign (b) as key signature in the B horizontal line. It indicates that to get note of B in that line must be half step tone lowered. Note D that is depicted has function as first note of the scale. Accordingly, the complete scale in tonic or key of D is started by note D. Therefore, the complete sequence of notes may be as follows.



While minor scale using two flats sign is in G minor with two flats tones accompanying, that is G minor scale.



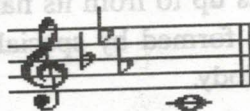
G

On key of G minor above, there is two flats sign (b) as key signature in the B horizontal line and E space. It indicates that to get note of B and E in that line and space must be a half step of lowered tone. Note G that is depicted has function as first note of the scale. The complete scale in tonic or key of G starts in note G. Therefore, the complete sequence of notes may be as follows.



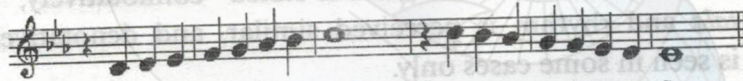
G A B C D E F G G F E D C B A G

The last is scale in C minor with three flats tones accompanying, as follow.



C

On key of C minor above, three flats sign (b) as key signature is in the B horizontal line and E and A space. It indicates that to get note of B, E, and A in that line and space must be half step of lowered tone. Note C that is depicted has function as first note of the scale. Accordingly, the complete scale in tonic or key of C starts in note C. Therefore, the complete sequence of notes may be as follows.



G A B C D E F G G F E D C B A G

Authentically, scales, which have been summarized above, have not depicted all existing scale in western music. Since, there are still many scales using keys consisted of some sharps or flats more than three sharps or flats that I have not depicted all yet. There is scale in tonic or key with up to seven sharps or flats. Technically, we have to realize that extend or stretch of scale in Western music is very wide-ranging, with the notes sequences which are always framed in diatonic system.

All above scales are sets of principle as scheme of basic musical ideas in Western music culture. That is musical concept that will shape the linear structure of a piece of music in which single note follows to another. In the final estuary, it will shape a series of musical note that form a distinct unit that typically recognizable as musical phrase that called melody. Of course, we know that melody is the organized sequence of musical tones that is alighted from given pitches and durations.

Sensationally melodies are distinguished from one other by several traits, since melody is constructed through joining, combining, and varying several motives or recognizable groups of notes. Therefore, melodies also tell musical ideas that present between the leading phrase and figure. Those phrases and figures are a complete musical utterance, roughly corresponding to what can be articulated through the course of a composition or musical movement. Furthermore, motives can be combined in a theme, or a longer melodic fragment used as part of a larger composition. Based to that above common sense, each music culture has nature of wafting and measures up to from its natural melodic feature. Melodic features, is yielded or formed by special character of scaling system used to organize the melody.

Indian Music Culture

Tala

Theoretically, classical music in Indian music culture is based on two main elements *rāga*⁵ and *tala*. If we put side by side, connotatively, term of *tala* in Indian music culture can be compared with the term of rhythm in Western music culture. It is stated “connotatively,” since between *tala* and rhythm is perceived similar, and denotatively its equation is seen in some cases only.

We conclude from the comprehension that works of musical composition, Indian or Western music culture is a dependent upon time. Even lots of type music from other culture are dependent upon time as well. The conception in Western music culture emphasizes that rhythm is music’s pattern in time, which has been frequently identified with its constituent such as beat or accent, metre, and tempo. The unit division of musical time or the basic rhythmic unit of measure is beat which certainly extends over more than a single

beat⁶. From number of beats then come out the accent. It is momentary emphasis on a particular rhythmic in melodic detail. Then, the number and relative positions of accented and unaccented beats furnish the basis of proper metric articulation. From metric articulation, then it peeps out the metre. That is systematically arranged and measured rhythm in verse, or rhythm that continuously repeats a single basic pattern. This affirms that in metrical organized music accents serves to articulate rhythmic group.

It can be called rhythmic pattern. Characteristic of rhythmic patterns can be comprehended as *tala*, as above explanation. It may be generally equated with rhythm or meter forming the pattern of beats. The pattern of beats in this case differs from western music, since those pattern of beats are not necessarily grouped in identical subunits, as in common Western practice. We often find asymmetrical groups of beats in Indian music, and the asymmetrical groups of beats in this case are exceptional characteristic of India music.

Principally, those three things such as beat or accent, metre, and tempo above distinguish *tala*, but naturally, content, and sense of the accent and metre between *tala* and rhythm is comparatively different. That is why I say that "connotatively" term of *tala* can be compared with term of rhythm.

Of course, we comprehend that rhythm is musical aspects concerned with its motion through the time and, thus, with its time structure.

Ultimately, comprehensive conception of both rhythm in Western music culture and *tala* in Indian music culture is the basic structure on organic process of music in frame of the time. Furthermore, it is music's direction in time, which characterized the quality of musical life. Discussing about quality of musical life, fundamentally, it talks about decisive factor in the vitality of music. Consequently, rhythm expresses organic order of musical movement, which presents intelligibly to the senses. In other word, we can say that rhythm is the placement of sounds or notes in time, since it is occasionally used to refer specific time events, such as the patterns of lengths in a certain group of notes.

Rhythm correlates to the pulse and meters that shape pattern of regular accents. Individual pulses or beats form the meter, and determines every note based on time values in every beats. The group of beats in a piece

of music establishes the music's meter. The effort of defining rhythm have produced much disagreement, because rhythm has often been identified with one or more of its constituent, but not wholly separate, elements, such as accent, metre, and tempo. The interesting thing is that *tala* can be understood as the time measure used in Indian music culture.

Although denotatively, it is not same, but connotatively, in our comprehension about the rhythm, we can use 'a bridge' to comprehend the meaning of *tala*. Mostly, raga can be performed both in free time and in measured time. As a result, a *tala* consists of a repeating number of time units that usually called matra that form a cyclical pattern. Within this cycle, specific points receive different degrees of stress.

Tala thus involves both a quantitative element that is time units or counts and a qualitative element that is accent or stress. For example, there is the Hindustani music composition that has 10 times unit divided as; 2 + 3 + 2 + 3. It is usually marked by accentuation of tabla instrument beats. Principally, *tala* is reckoned beats or accentuations on the set of composition, which determines type of the variations and improvisations based on the melody constrained rhythmically.

Tala consists of a repeating number of time units that usually called matra that form a cyclical pattern. As we know that matra is a unit of time measure, hence, Indian music always has basic unit used in the *talas*.

Though it is not too precise, I take upon to say that *tala* is cell system used in music of India, since *tala* is the basic unit of which musical spirits or musical sources of revenue that are composed. We are aware that cell in biology is the basic unit of which all living things are composed. Cell is the smallest units retaining the fundamental properties of life. Cell is the "atoms" of the living world. A single cell is often a complete organism in itself, such as a bacterium or yeast. Other cell, by differentiating in order to acquire specialized functions and cooperating with other specialized cells, become the building blocks of large multicellular organisms as complex as the human being. Here, the writer will conceive that musical composition is resembles to large multi-cellular organisms, which is formed and constructed by means of plenty of cells.

If we embody this logic in the Indian music context, hence, we consider many matras or *talas*, by differentiating of functions and cooperating matras with others become the building of modes or

rāga or *jatis* as musical organism. Because we have equalized musical organism with the human being, but, mode, rāga, and *jatis* are possible to be comprehended as spirit, since it is considered to evoke one or more particular sentiments that in India usually called *rasa* by its emphasis on definite notes. That is why rāga, mode, or also *jati* means the emotional coloring of a swara (Menon, 1995: 83).

Above explanation supports many sources to form the melodies in Indian music culture that are composed through the system of modes. It is said that term of mode in Indian music is referred as *jati*. Raga has the equal meaning to the mode, mode is equal to *jati*, and hence we can conclude that *jati* is raga.

We can conclude this clarification from C.R. Day statement in *The Music and Musical Instruments of Southern India and the Deccan*, that evidently state "the term rāga may be best explained as 'melody type', since it is a melodic extension of certain notes of particular scale or mode (thāta), according fixed rules called *murchana*" (1996: 38). To provide the additional explanation, he tries to write in footnote which its contents;

"The word rāga does not appear to have been used in its present technical sense until a date later than has been generally supposed. It is worthy of note that in oldest Indian musical treatise, the Bharata Natya Sastra, the word Rāga appears hardly at all;...the employment of rāga as understood in Sangita Ratnākera [sic!] and subsequently was evidently unknown at the time Bharata wrote. But in its place there was a system of what are called by Bharata *jātis*."

Discussion on the subject of type of melody, it is impossible to be discharged from any several ways of ordering the notes of a scale according to the intervals they form with the tonic, thus providing a theoretical framework for the melody. Theoretical framework to construct the melody, that's so-called mode.

Thāta

Many scholars take interpretation in different meanings to the rāga, so this term is still enough interest to be expostulated. However, there is a conception that possible to be pulled from different ideas of all that scholars. That is the ideas that related to the melodic shapes. Therefore,

the writer dares to conclude that *rāga* is the musical system that is used to form typical Indian melodic shapes.

Rāga is connected to the melodic framework to enable musicians conduct musical treatment based on a given set of notes and characteristic rhythmic patterns. Beside rhythmic pattern, the basic components of *rāga* covers several things, that one of them can be written down in the form of a scale.

At this point, I need to repeat that the basic component of *rāga* is scale, though the idea of *rāga* related to the melodic shapes. In this phase, it is understandable that music of India have the scale system as western music, especially to shape melodic typicality.

We are aware that scaling system in a lot of music culture is determined by dissimilar and the same splitting up octave system. As we notice Western music scales above, the octave encompasses a variety of musical scales, including the major and minor scales. In case of scale organization, music of Indian is not different from the Western music system, although neither melodic shapes nor their sequences are unfixed precisely as western system.

In that melodic shapes and notes sequence in the certain scale, *rāga* serves as a basic for composition and possibility to find the musical treatment. The difference with western music, music of India has neither modulation⁹ nor harmony. Instead, a drone that establishes the tonic, or ground note of the *rāga*¹⁰, invariably accompanies the melody.

Drone is a sustained tone, usually rather low in pitch. It provides a sonorous foundation for a melody or melodies performed at a higher pitch level. It is also an instrumental string producing such a sustained sonority such as drone strings of tanpura instrument or drone of harmonium. A drone may be continuous or intermittent, and an interval, as a rule the fifth, frequently replaces the single-pitch drone. Moreover, drone are used to suit the convenience of the musicians to help finding the proper pitches or notes, as Indian musical culture there is no concept of fixed pitch.

Pandit V.N. Bhatkande's considers that term of scale in Indian music is comprehended as *thāta*¹¹. According to him, there are root and other components in systematic order to scrutinize the principle of *rāga* called *nada*¹² or musical sound that systematically consists of *śruti*¹³, *swara*¹⁴, *saptaka*¹⁵, *thāta*, that is formed the *rāga*.

Simply we try to comprehend *rāga* as melodic framework for improvisation based on a given set of notes, that usually five to seven notes, and characteristic rhythmic patterns. The basic components of a *rāga* can be written down in the form of a scale, which in some cases differs in ascent and descent. By using only these notes, by emphasizing certain degrees of the scale, and by going from note to note in ways characteristic to the *raga*, the performer sets out to create a mood or atmosphere that in Indian music and Indonesian, it is called *rasa* as something with unique character. The contrast emotional statements evoked by different *ragas* might be compared to the difference of Indonesian especially Javanese listeners that feel between pieces in different pathêt.

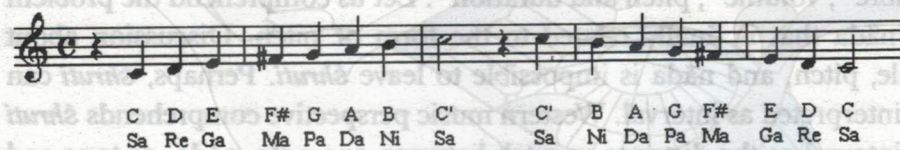
Naturally, musical sound is consisted several things that cover timbre¹⁶, volume¹⁷, pitch and duration¹⁸. Let us comprehend the problem of *nāda* that is finally related to the form of pitch. Discussion about scale, pitch, and *nāda* is impossible to leave *śhruti*. Perhaps, *śhruti* can be interpreted as interval. Western music perspective comprehends *śhruti* or interval as the distance in pitch between one note, *nāda*, or tone and another that sounded simultaneously as well as successively. Thus, *śhruti* means a particular division of the octave (Ghosh, 1978: 44).

After we know the *śhruti*, later we can comprehend and feel the *swara* that generated an expression, which musically have peeped out the *saptaka*, consisted of the notes *Sa Re Ga Ma Pa Da Ni* in certain sequence of notes. Term *saptaka* in this case refers to the seven notes, i.e.; *Sadja*, *Rsabha*, *Gandhara*, *Madhayama*, *Pancama*, *Dhaivata*, and *Nisada*¹⁹ that finally is shortened to *Sa Re Ga Ma Pa Da Ni* as the sequence of notes during an octave. *Sa* depicts as the first pitch or note, *Re* as the second pitch, *Ga* is third pitch, *Ma* as fourth, *Pa* is fifth note, *Da* is the sixth, while *Ni* is the last or the seventh note. Apparently, term *saptaka* in Indian music is comprehended also as octave.

In the music theory of India, many *thātas* turn out to be the *rāga* forming foundation. In his endnote of chapter one, Walter Kaufman in *The Rāgas of North India* presents a little clarification about *thāta* or *thāt*. He has been said that this word is a Prakrit that means model, prototype, array, or mold. North Indian Sanskrit theorists use this word to “head-scale,” the material, which dominate to a greater or lesser degree a whole group of *rāgas*. Of course, the *thāta* it self is not *rāga*, but only a scale, an “array” of notes²⁰.

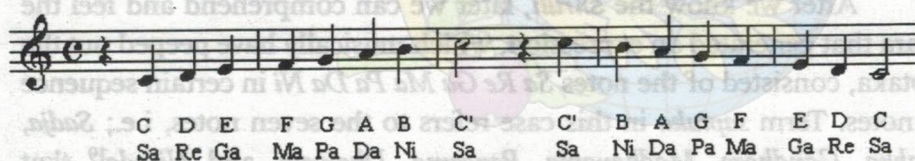
Both in South and North Indian music, *rāgas* are composed on the basic of the *thāta*. Though, in North India is found about ten *thātas* and in South of India there are around seventy-two *thāta* as have been notified by many scholars²¹. However, *Sa Re Ga Ma Pa Da Ni* is principally the main sequence of notes in the certain octave, which is finally referred as *thāta*.

Let us notice that the sequence or notes formation of *saptaka* in every *thāta*. In many sources have been found that music in North India is constituted by ten *thāta*, that are *Kalyan*, *Bilaval*, *Khamaj*, *Bhairav*, *Purvi*, *Marva*, *Kafi*, *Asavari*, *Bhairavi*, and *Todi*. Here, the writer want to try to depict the *thāta* in the sequence notes, started with *Kalyan Thāta*, which all of *thāta* below are enable to yield some *rāga* theoretically.



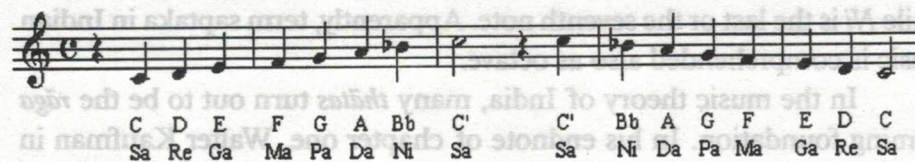
Sequence Notes of *Kalyan Thāta* on C major

Following is the sequence notes of *Bilaval Thāta*




Sequence Notes of *Bhilaval Thāta* on C Major

Then, it is the sequence notes of *Khamaj Thāta*



Sequence Notes of *Khamaj Thāta* on C Major


After that, the *Bhairav Thāta* with the sequence notes is as the following.



C Db E F G Ab B C' C' B Ab G F E Db C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Bhairav Thāta on C Major

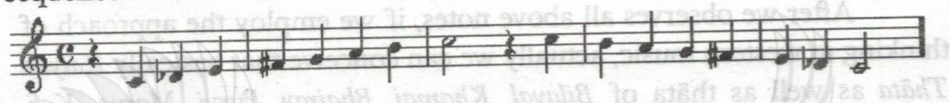
There is *thāta* that called *Purvi* with the sequence notes as follow



C Db E F G Ab B C' C' B Ab G F E Db C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Purvi Thāta on C Major


Beside *thāta* of *Purvi*, we have found a *thāta* called *Marva* with the sequence notes as follow



C Db E F G A B C' C' B A G F E Db C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Marva Thāta on C Major

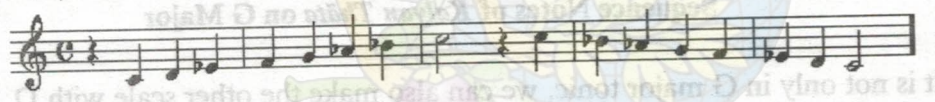
Further, of above *thātas* there is still four *thāta* that one of among the others is *thāta* of *Kafi* with the sequence notes as follow



C D Eb F G A Bb C' C' Bb A G F Eb D C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Kafi Thāta on C Major

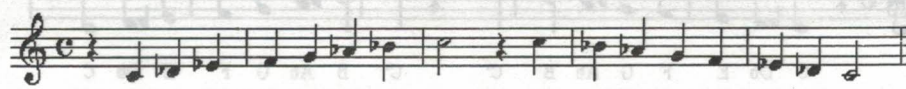
And, *thāta* of *Asavari* with the sequence notes as follow



C D Eb F G Ab Bb C' C' Bb Ab G F Eb D C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Asavari Thāta on C Major

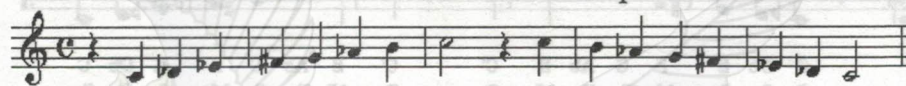
Also *thāta* of *Bhairavi* with the sequence notes as follow



C Db Eb F G Ab Bb C' C' Bb Ab G F Eb Db C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Bhairavi Thāta* on C Major

The last but not least is *thāta* of *Todi* with the sequence notes as follow




C Db Eb F# G Ab B C' C' B Ab G F# Eb Db C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Todi Thāta* on C Major

After we observe all above notes, if we employ the approach of thinking in western music, actually we can conceive that basically *Kalyan Thāta* as well as *thāta* of *Bilaval*, *Khamaj*, *Bhairav*, *Purvi*, *Marva*, *Kafi*, *Asavari*, *Bhairavi*, and *Todi* are able to yield many scales like this by using different keys or tonic.

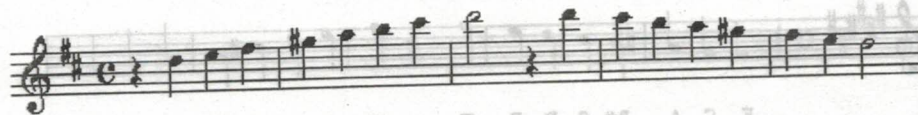
As we have comprehended, the entire notations of *thāta* drawn above are in C major tonic or key. With Western music culture approach, we can make the scale, which is equal to the sequence of notes above, but with the different height and debasement notes. This means, we are able to make the new scale of *Kalyan Thāta* for example by G major tonic as below.



G A B C# D E F G' G' F E D C# B A G
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on G Major

It is not only in G major tonic, we can also make the other scale with D major key as follow.



D E F G# A B C D' D' C B A G# F E D
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Kalyan Thāta on D Major

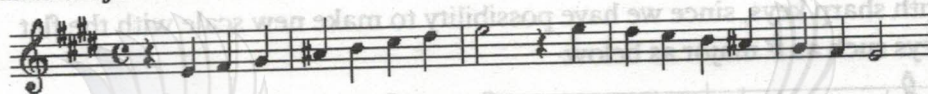
And, we have possibility to create scales with different keys as one sharp until seven sharp such as A major



A B C D# E F G A' A' G F E D# C B A
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Kalyan Thāta on A Major

In E major



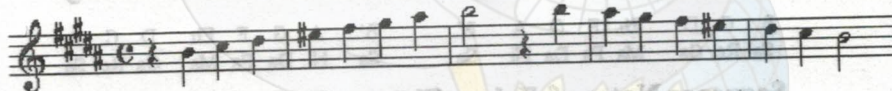
E F G A# B C D E' E' D C B A# G F E
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Kalyan Thāta on E Major

And in two types B major as below



B C D E# F G A B' B' A G F E# D C B
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa



B C D E# F G A B' B' A G F E# D C B
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of Kalyan Thāta on B Major

We still have option to formulate the new scale in F sharp major as follow



F G A B# C D E F' F' E D C B# A G F
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on F Sharp Major

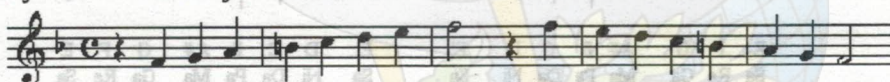
Last, we also earn as well new formulation scale on C sharp major.



C D E F# G A B C' C' B A G F# E D C
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on C Sharp Major

All mentioned scales above are new scales formed by sharp keys. However, we are not simply possible to construct new different scales with sharp keys, since we have possibility to make new scale with the flat keys such as F major as below.



F G A Bb C D E F' F' E D C Bb A G F
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on F Major

It means, we have possibility also to make other scale with the additional flat keys such as B flat major



B C D Eb F G A B' B' A G F Eb D C B
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on B Flat Major

E flat major



E F G Ab B C D E' E' D C B Ab G F E
Sa Re Ga Ma Pa Da Ni Sa Sa Ni Da Pa Ma Ga Re Sa

Sequence Notes of *Kalyan Thāta* on E Flat Major

25. In this case, term Sunda is meant the region in West Java which has specific cultural feature. It is very different with generally international understanding that regards the Sunda Island are one of the chief island groups of the Malay Archipelago, lying between the South China Sea and the Indian Ocean. In this understanding, term of Sunda is form part of Indonesia, with the exception of Borneo, which contains several Malaysian states, parts of Indonesia, and the sultanate of Brunei. In physical geography, the group is divided into the Greater Sunda Islands such Sumatra, Java, Sulawesi (Sulu), Kalimantan and Papua and the Lesser Sunda Islands that is about 13.000 island spread surrounding in the Greater Sunda Island.
26. It is island in western Indonesia, westernmost of the Sunda Islands, bordered by the Indian Ocean. The island is separated by the Strait of Malacca from the Malay Peninsula on the northeast and by Sunda Strait from Java on the southeast. The chief cities include Palembang, Lampung, Bengkulu, Jambi, Pekan Baru, Padang, Medan and Banda Aceh. A volcanic mountain chain traverses the western coast of Sumatra. Along the eastern coast is a broad, gently sloping plain. Earthquakes and destructive storms are common. The soil is fertile and most of the island is densely forested. Agriculture is the predominant activity. The indigenous Sumatrans belong to the Malayan peoples. The population includes large groups of Indians, Chinese, and Arabs and some Europeans. Marco Polo, the Italian explorer, visited the island about 1292, and in 1509 Portuguese traders established stations here. In the 17th century, the Dutch obtained a foothold and gradually extended their dominion, competing with the British for control of the island. In 1824, the British traded their claims to Sumatra in return for Malaka. Sumatra became a principal component of Indonesia's struggle for independence following World War II.
27. It is formerly called Celebes as an island of eastern Indonesia, one of the larger islands of the Malay Archipelago, situated east of Borneo and west of the Moluccas. The chief port of the island is Ujungpandang that also called Makassar, Manado, Gorontalo, Palu, Kendari. Celebes consists mainly of four peninsulas separated by deep gulfs, with two of the peninsulas extending southward and two northeastward. The island has a number of active and latent volcanoes. The tropical climate is somewhat modified by the elevation and the proximity of the sea. Agricultural products include cloves, nutmeg, spices, tropical fruits, maize, rice, tobacco, and sugar. The coffee crop is not large, but is of superior quality. The Portuguese first sighted the island in 1512, but from about 1607, the Dutch gradually obtained supremacy. In 1946, Celebes was included in the autonomous state of East Indonesia, a part of the new United States of Indonesia (now the Republic of Indonesia).
28. It is third-largest island in the world, even in the Malay Archipelago of South-East Asia. It is also called Borneo. This island is bounded on the east by the

Sulu Sea and the Celebes Sea while on the south by the Sea of Java, and on the west and north by the South China Sea. Politically, Borneo is divided between Malaysia, Brunei, and Indonesia. The interior is mountainous, with Mount Raya rising to 2,278 m (7,474 ft), but much of Kalimantan is low-lying and the coast is largely swampy. The forested interior is often inaccessible except by boat along the rivers. The Kapuas, is the longest river in Indonesia.

29. Pakubuwono II, king of Mataram, had backed a Chinese rebellion against the Dutch. In 1743, in payment for his restoration to power, the King ceded the north coast of Java and Madura to the Dutch East India Company. Later, before his death in 1749, he ceded the remainder of the kingdom. Mataram then became a vassal state of the company. Then, Pakubuwono III, who was supported by the company, became the new king, but he had to face a rival of his father, Raden Mas Said, who had occupied a region called Sukowati. In 1749 Mangkubumi, the brother of the late Pakubuwono II, dissatisfied with his inferior position, joined Raden Mas Said in the struggle against Pakubuwono III. The company sent troops to assist its vassal king, but the rebellion continued.
30. Zacconi is Italian musicologist, which last of a distinguished line of Renaissance writers on music. He became a priest, later an Augustinian, and studied music with Andrea Gabrieli in Venice, where he was musical director for his order. He went to Vienna in 1585 at the invitation of the archduke Charles. In 1592, he published the first part of his *Prattica di musica*, dedicated to William V, duke of Bavaria, whose service he had entered three years earlier. In 1596, he returned to Italy and in 1622 published the second part of his treatise in Venice. Zacconi's lucidly written work is an authoritative and encyclopaedic summary of the theory and practice of Renaissance music. His handling of theoretical matters is illuminated by the practical nature of the book. His descriptions of contemporary instruments, their construction, compass, and use, and his discussion of improvised ornamentation are particularly valuable to the modern scholar and performer. Zacconi's compositions include a set of *ricercari* (fugal pieces) for organ and four books of canons. His autobiography (1626), in which he describes himself as a musician, painter, and poet, is in the Liceo Musicale, Bologna.
31. Bagpipes and organs are hybrids with different kinds of pipes.
32. The *sarangi* has a widely played folk-music variant, and the *sarinda*, sometimes mistakenly called a *sarangi*. Its body is a deep, waisted wood shell with a skin belly. The upper half is left open, its sides forming pointed, down-curved barbs.
33. Apparently, it is meant Shārangadeva the author of *Sangita Ratnakara* as explained by S. Ramanathan in "The Sarigama Notation" which is cited by Bonnie C. Wade above.
34. The founder of the empire was Vijaya, a prince of Singhasari, who escaped when Jayakatwang, the ruler of Kadiri, seized the palace. In 1292, Mongol

troops came to Java to avenge an insult to the emperor of China, Kublai Khan, by Kertanagara, the king of Singhasari, who had been replaced by Jayakatwang. Vijaya collaborated with Mongol troops in defeating Jayakatwang; Vijaya then turned against the Mongols and expelled them from Java. Under his rule the new kingdom, Majapahit, successfully controlled Bali, Madura, Malayu, and Tanjungpura. Majapahit became a significant power in the region, maintaining regular relations with China, Champa, Cambodia, Annam, and Siam (Thailand).

35. Airlangga (1001-1049) is king of East Java (1019-1042), who restored native power after a long rule by the Sumatran kingdom of Sri Vijaya. After years of hiding from his enemies, he emerged in 1019 to be invested as king but could claim authority over only a fragment of the realm left to him. When Indian raids weakened Sri Vijaya about 1025, Airlangga moved in forcefully and by 1030 was recognized as the overlord of Java. A great resurgence of the economy and a flourishing of literary activity marked his reign.

30. Zaccaria's Italian manuscript, which is of a distinguished line of Renaissance writers on music. He became a priest, later an Augustinian, and studied music with Andrea Gabrieli in Venice, where he was musical director for his order. He went to Vienna in 1585 at the invitation of the archduke Charles. In 1592, he published the first part of his *Trattato di musica*, dedicated to William V, duke of Bavaria, whose service he had entered three years earlier. In 1596, he returned to Italy and in 1602 published the second part of his treatise in Venice. Zaccaria's treatise, which work is an encyclopaedic and encyclopaedic summary of the theory and practice of Renaissance music. His handling of theoretical matters is illuminated by the practical nature of the book. His descriptions of contemporary instruments, their construction, compass, and use, and his discussion of unprinted ornamentation are particularly valuable to the modern scholar and performer. Zaccaria's compositions include a set of seven (fugal pieces) for organ and four books of canons. His autobiography (1626), in which he describes himself as a musician, painter, and poet, is in the *Libro Musicale*.

31. Bagpipes and organs are hybrids with different kinds of pipes.
32. The swamy has a widely played folk-music variant, and the swamy sometimes mistakenly called a *swamy*. Its body is a deep, waisted wood shell with a skin belly. The upper half is left open, its sides forming pointed, down-curved bays.
33. Apparently it is meant *Shritangadeva* the author of *Sargama Notation*, which is cited by Bonnie C. by S. Ramaswami in "The Sargama Notation", which is cited by Bonnie C. Wade above.

34. The founder of the empire was Vijaya, a prince of Singhasari, who escaped when Jayakatwang, the ruler of Kediri, seized the palace. In 1292, Mongol

III

PERCEPTION OF RASA

Sense of *Rasa*

As I have mention above, that in music there are words used in both India and Indonesia. Those words are used the same as the equal connotation. Beside term *raga*, *laya*, and *shruti*, we find also term *rasa*. However, I have to confess that it is difficult to discuss the theoretical development of the theory of *rasa*, since it is necessary more time to investigate the salient feature of the concepts.

Beside term *rasa*, there is also term *bawa* (in Java and Bali) or *bhava* (in India). It can be convinced that if we pay attention from the side of anthrop-linguistic, the word of *bawa* in Java has been associated with the word *bhava* in India. That association has a conducive relation caused by the intensity of culture relation as I have elaborated in chapter above. The coming question is how context of usage of term *bawa* in Java or in Indonesia compared to word *bhava* in India. What is the relation with *rasa*? In this opportunity, I will discuss both terms globally the use in India and in Indonesia, especially in Java, since both are in comparable perspective.

Here, which I can conduct is to emphasize the nature and denotation of the *rasa*. As far as I earned, I will only pay attention and provide the signal or perspective that we have enough reason and possibility to compare many musical-culture phenomenon of India and in Indonesia that connected to the *rasa*. Unfortunately, I have not enough time to learn in detail about *rasa*. Although I know that theory of *rasa* has guided the practice of the arts in India of though many centuries, and I

also know that it was happened in Java. However, I have to confess that I am not in good position to elaborate the *rasa* perfectly in detail.

Term *rasa* in Indonesia (especially in Java) is one of the most elusive to grasp, since it is used in different context to connote very much different things as well as used in comparable context to connote finely different things. It cannot be separated to developed theories of cognition. Of course, the theories that are not match up with the ideas or concept of how the mind works at modern European and American culture. The translation nearby this word in common and broad-spectrum is feeling. In musical perspective, it can be misleading since *rasa* in musical perception not merely means the feeling but also sensation or inner meaning. In numbers of denotation, *rasa* also means the ability to express as well as perceive feeling and inner meaning. Beside that, it also means any faculties that appear through something that is perceived by intuition.

It appears that term *rasa* in Javanese and Indonesian language was absorbed from Sanskrit. In Sanskrit, it applies are many and varied, includes "juice", "essence", "marrow", "potion", "milk", "serum", "mercury", "semen", "mineral", "gold", "green", "onion", "resin", "flavor", "fondness", "pleasure", "aesthetic affect", "sentiment", and "disposition" (Monier-William, 1979).

By refer to literary meaning mentioned in the dictionary above, we understand that terminology of *rasa* frequently relate to the following several things, that are related to the "essence," "mercury," "flavor," "the faculty of taste," "aesthetic affect," "sentiment", and "disposition" have all been kept in contemporary Indonesian and Javanese language. In term of Javanese language, *rasa* also mean "inner meaning" as well as "refined perception."

In common, usages term of *rasa* in both Indonesian and Javanese language is always associated with the sense of taste. In both Indonesian and Javanese language, we can find the meaning of *rasa* related to the quality of something when it strikes the tongue or something that is experienced by the tongue, body, and heart or mind¹. The meaning of *rasa* which is related to the tongue for example; *rasa pedhes*², *rasa pait*³, *rasa getir*⁴, *rasa manis*⁵, etc. While term *rasa* that is related with the quality of something or experienced by the body are *rasa gatal*⁶, *rasa perih*⁷, *rasa nyeri*⁸, etc. In addition, term *rasa* related to the heart are *rasa seneng*⁹, *rasa susah*¹⁰, *rasa sedih*¹¹, etc.

Term *rasa* that related to the experience of the heart and mind includes the judgment of something, for example; *rasa adil*¹² as well as any consideration of the mind, or a view and appraisal formed in the mind about a particular matter that appears on the Javanese idiom of *manut pang-rasa-ku*¹³, etc.

Especially in Javanese culture, conception of the *rasa* is frequent to reflect on the psychological representation. There are forms of the representation, which is the outer institution, the middle institution, and the inner institution. The outer institution represents the five senses that connected to the faculty of perceiving by means of sense organs such as sight, hearing, smell, taste, or touch. This is representation of the *rasa* in term of physical quality. In Java and Indonesia, it is called *lahir* representation. The middle institution represents features of the emotions, thoughts, and desires reside. The last representation is the inner institution. It is represent experience of the heart, which is the realm of pure feeling, separated from the five senses. In the innermost intensity, we can find that term *rasa* to be used expressing the metaphysical reflection.

Lying on the conception of metaphysical and psychological thought is known the term of *rasa sejati*. It is frequently to be intended as genuine or pure feeling. Indeed, it is related to worthy of acceptance or belief as conforming to or based on metaphysical and psychological fact. It denotes the specialized notion of extrasensory faculty of perception that senses invisible essence. Therefore, *rasa sejati* is the courtly mystical domain interpretations.

Both metaphysical and psychological reflection, include ethical judgment that experienced and expressed by heart and mind are linked to the Javanese nature of cognition. It is important to be noted that term *rasa* indicate a stereotype of Javanese thought that is guided by an intuition while western thought is guided by rationality. Of course, like all stereotypes, it is a simple image. Some time, denotation of the term *rasa* in Java is cover to the concern for the spiritual world and some time indicates the rationality consideration.

In Java, usage on day-to-day practice of music reflects that musical treatments are guided by analyzable principles. For a time, some musicians are eager to discuss these principles rationally. However, most

musicians in Java regard that aesthetically their musical treatments is ascribed from *rasa*.

Elaboration of the usage the word of *rasa* in both India and Indonesia as above proves that used the word *rasa* is not only in the music field only. Denotation of the meaning is quite wide. It includes the field bodily sensation, work of arts quality, and the consciousness or ability of knowledge. Principally, term *rasa* in both India and Indonesia is identical to the representation of the value as well as aesthetic taste that determine artistic treatment in the work of arts.

In both Indian and Indonesian aesthetic theory, a work of art possesses distinct "flavors" (*rasa*), the "tasting" of which constitutes the aesthetic experience. Since the work of art operates at various levels, giving way to the spectator what he is competent in receipt of the beauty, aesthetic forms, as well as the philosophical thought offered through intrinsic values of the arts. To comprehend and accept the entire subject matter above is need virtue of his intellectual and emotional preparation. The review of the arts usually concern to the constructions or technical perfection of music performance, as well as offered values behind the constructions and technical perfection of music performance, since the *rasa* is sticky as an element of the work.

The important thing must be noted in India is the supreme aesthetic experience believed to be much deeper and cognate to the experience of the deity. From this point of view, the work of art in essence is significant for a person to progress spirituality level. It is efficacy and important to promote spiritual development.

This circumstance above is found also in Java. It is reasonable since historically people in Java also employ the Hindu aesthetic consideration. We are aware that the aesthetic pleasure of Hindu is determined by how successful the artist expressing a particular emotion¹⁴ and evoking the *rasa* respectful to the fundamental nature of the divine.

Rasa, Raga and Pathêt

Factually, term *rasa* is antonym with the term *raga*. In Indian music, term *raga* denotes and refers to the melodic framework based on a given set of notes and rhythmic patterns for creativity and artistic quality. Lots of written sources explains that the basic components of a *raga* can

be written down in the form of a scale, but other sources disputes that the *raga* exists in the form of a scale merely.

There is book that clarify *raga* consist of the melodic structure, rhythm and melodic development, while melodic development is described as all types of melodic forms or variations through definite scale (Danielou, 1997: 21-88). On the conception of melodic structure, rhythm and melodic development can be found many terms portray basic conception that supports these expressions above. To put it briefly, denotation of the *raga* cannot be separated with the term of nada, notes, scale, melody, and rhythm. Therefore, discuss on the subject of *raga* is not possible devoid of mention nada, notes, scale, melody, and rhythm.

To figure out the comprehension of *raga*, Sandeep Bagchee on *Nad: Understanding Raga Music* has commenced with discuss about musical scale. Then, he asked the reader to go on to see how the notes from the certain scale are combined to create a *raga* which is the discernible melodic form underlying all classical Indian music. Of course, it is rather abstract and complex conception, therefore, to get complete understanding of *raga*, it must be attempted to understand the basic structure of melodic form (p. 38). Then, the discussion to be directed to the movement of notes from one note to the other in any melodic phrase. That is denotation of the *raga*.

However, by using organize notes, by emphasizing certain degrees of the scale, and by going from note to note in ways characteristic to the *raga*, the musicians sets out to create a mood or atmosphere that usually called *rasa*. Therefore, In India term *rasa* furthermore is contrast or opposite expression of the term *raga*, while in Indonesia. Especially in Java, term *rasa* means the expressive status generated by *pathêt*.

Raga can be compared to the difference type of musical construction such as modes in western music. While mode are generally understood as specific frame or form of relation between notes, which determine the position every note that can be used and indicates the form of the musical expressions through melodies. In this context, when we thought about mode, about determine position of the notes, hence, we will find two principle of note position, i.e.; the final, on which the melody ends, and the dominant, which is the secondary centre. It corresponds to the general perceptive of music that covers any several ways of ordering the notes according to the intervals they form with the

tonic. Thus, it is present the theoretical framework for the melody. From the consideration above, many scholars conducting analysis to *raga*, a lot of them have expressed that *raga* is mode.

In Indonesia, especially in Java, the term that usually to be understood equal to the *raga* is *pathêt*. Many scholars from the west conducting study about Indonesian music, especially Javanese music try to look for the answer in the question what is the *pathêt*. When western scholars try to look for its answer, hence most of them try to think, assuming, treating, and approaching music in Indonesia as western music. In general, it appears that researchers of gamelan music in Java in approaching the music system of gamelan regularly use the mode theory as a main approach.

In researches of Indonesian music, especially Javanese music, some researchers find and aware the term owning enough abstract definition, that is term *pathêt*. Then, they tried for explain *pathêt*. Then, they look for what is the definition of the *pathêt*. Some scholars such as Jaap Kunst, Mantle Hood, and Judith Becker have quoted various definitions given by Javanese musician (Kunst, 1973: I: 72-73; Hood 1954: 15-16; Becker 1980: 7980). Its problem, most that definition has never directionally given the satisfying letter to various questions to the term of *pathêt*. Then, though its result less gratifying so that later enable Sri Hastanto and Rahayu Supanggah argue it, since the approach conducted in early their research is assume that *pathêt* as mode. It is proven by searching "tonic" in every Javanese musical construction. That is why I take upon to say that term and concept of *raga* earns parallel by term and concept of *pathêt* that happened in Indonesian music system.

In Indonesia, *raga* means body. Therefore, initially I predict that *raga* in India is the body of music with typical system. So far, I read various article or books explaining about *raga* also converse on the subject of the body or construction of the music system of Indian style. If only I assume that denotation of the *raga* is the body or construction of the system of music of Indian style, hence, as occurred in our body, it is very logical when we sight that in *raga* always there is *rasa*. In both Indian and Javanese music, may not be *raga* without *rasa*, may not be musical construction without *rasa*. The difference is; musical construction in Indian music is referred as *raga*, while musical construction in Java music is referred as *gêndhing* and framed by *pathêt*.

That is my reason why place *raga* music of India parallel with the *pathêt* in Java.

The interesting thing in this case is the comprehension of *pathêt* is not final yet, since many ethnomusicologists still anxious to find out this knowledge. Lots of endeavor to clarify the *pathêt* have been made, both by westerners and by Indonesians. Judith Becker on *Traditional Music in Modern Java* on the chapter entitled "Old Modes and New Music" has stated that *pathêt* is Javanese system of classifying gamêlan pieces, usually translated as "mode." Furthermore, she continues state that "In Central Java each scale system has three modes,..." Then, she explain that on sléndro scale there is mode of *pathêt* nem, *pathêt* sanga, and *pathêt* manyura, while on pelog scale there is mode of *pathêt* lima, *pathêt* nem and *pathêt* barang (Becker, 1980: 78). By refer Judith Becker convince that *pathêt* is mode, than, there is no doubt for us to state that *pathêt* has equal connotation to the term of *raga* in traditional Indian music.

Jaap Kunst is prominent ethnomusicologist who opens up investigations of *pathêt*, since he has started the study of *pathêt*, and from his starting point, the analysis of the *pathêt* has been developed. As Judith Becker on *Traditional Music in Modern Java*, in his study of the *pathêt* in Central Javanese music, he has seen the *pathêt* as mode in western music. To grasp the conception of *pathêt*, he has regarded that in every *pathêt* there are three notes that coincide most frequently with the gong notes. He has perceived that the relationship of that notes is equal with the logic of the triad in western music, since triad in Western music is a chord of three tones, consisting of a root with its third and fifth and constituting the harmonic basis of tonal music. He goes on to claim that the relationship from one to another of three notes above have a "fifth," while one of these notes to be called "central tone". By means of this logic, as if he has thought that on the *pathêt* orientation there is a principle of organizing musical compositions around a central note that is the tonic.

To comprehend the *pathêt*, he has thought about tonic, while tonic is the first note of the diatonic scale and the most important degree of the scale and dominates both melody and harmony. Actually, there is no harmonic system as Western music system on the music in Central Java. Therefore, we cannot use this logic to observe the sense and denotation of the *pathêt*.

Mantle Hood, other pioneer of the study of *pathêt* in Javanese music in *The Nuclear Theme as a Determinant of Patet in Javanese Music* accepts the premises of Kunst's theory, which is there is commonly three gong notes in each *pathêt*, there is the concept of central note, and there is concept of fifth relation, et cetera. Although inclined to different and increase than Jaap Kunst, here, again, by accepting the concept of central note and concept of fifth relation, it means Mantle Hood also use the perspective of mode in Western music theory¹⁵ as an approach. However, we have to aware that maybe there is mode connotation in the conception of the *pathêt*, and there is sticky typical concept behind the mode connotation on the comprehension of the *pathêt*.

All have dealt with the connotation of mode in Western music theory. The importance thing must be noted is the general tendencies that grasp modes as form the basis of most music of the Middle East and East Asia, where the concept of a mode encompasses scale formations, melodic types, and typical figurations. That is why, here, I tend to place the *raga* in India equal with the *pathêt* in Java as general tendencies above.

To grasp the term of the *pathêt* is still arise serious and often controversial discussion. As far as I know, this circumstance is occurred also in the comprehension of the *raga*, since debate, discussion, and difference of opinion about *raga* is still arising. Of course, we cannot say or translate directly that *raga* in India means *pathêt* in Java. Nevertheless, we are possible to say that derivation of both *raga* in India and *pathêt* in Java is fascinating and puzzling subject.

Raga as well as *pathêt* determines the *rasa* because the spectrum of prescribed moods is technically deal with musical construction. As we know, both theory of *raga* in India and *pathêt* in Java is the concept of musical construction to foundation the figurative expression symbolically.

Indian and Javanese music always centers on the emotion, which is developed, explained, and cultivated on the medium which touch the feeling of the listener until impression to the values offered is formed. That is why, if the musicians have bright musical skill, the musicians can lead their audiences through the magic of sound to a depth and intensity of feeling undreamt of in other systems.

Judith Becker has stated that there are six Javanese modes differentiate composition musically and have different association of mood and time of performance. If we read *The Ragas of Northern Indian Music*, we can see an analysis the *raga* based on the time when the *raga* to be performed. The differentiations of the *raga* as well as *pathêt* connected to the time performance refer to the suitability, properness, and appropriate *rasa*.

The above perception is fundamental principles of an artistic consciousness, the realm of aesthetic or creative scheme. Conceptually, it is boundless to articulate the aesthetic or artistic thought and ideas. Fundamental scheme of the *raga* and *pathêt* is the concept that music. It is discipline, spirit of values content intellectually, which is largely based on the philosophy and sacrifice.

The form of the discipline means of achieving the state of complete harmony, release from burden of the existence that lead some one to respect to the truth. Term harmony in this case is not merely the sound of two or more notes heard simultaneously that in Western music discipline familiar to be called chord (a group of notes sounded together). In this sense, harmony refers to the extensively developed system of treatment and the rules of musical tones. It will be felt as a complete obsession if musicians pursued the discipline.

The other part is the spirit of values. It is reflected on the concept of *yoga*.¹⁶ It is the spiritual, mental, and physical discipline. For musician, it is required in the search for complete the harmony since *yoga* is adeptness, effectiveness, and competence in any activity. In term of music, *yoga* is adeptness, effectiveness, and competence in playing, performing, and creating music. *Yoga* is the power of withdrawal of mental energy from all activity as well as perspicacity of vision which enables one to see the underlying unity of everything (Vatsyayan, 1968:5).

Vatsyayan has stated that the *Satapatha Brahmana* elaborates the concept of cosmic sacrifice, the counterpart of the idea of perpetual sacrifice treated of in *Upanisad* literature.¹⁷ The artist is also obligated to the offering of his best to his *istadevata*. In the context of sacrifice, music is the ones of the offering of the best that one has to the best that one seeks.

In Java, the role of arts as well as music is separated in primary and secondary function. The specific term of primary function is to full

spiritual experience as well as artistic or aesthetic expression from the secondary function which unspecific.

Understanding of music as spiritual experience is traceable and perceivable from the late Ki Martopangrawit conversation when I still become his pupil. Ki Martopangrawit is a maestro of Javanese music or *karawitan*. He is practitioner at the same time also theoretician who has very extraordinary academic perspective on *karawitan* knowledge. He lives in four era, that is era of Surakarta empire in Dutch colonization, era of Japan colonization, era of old order and new order era. He accepts much appreciation such as appreciation from minister of land communication, post, telecommunications, and tourism to service his creation of the *gerong* (vocal music) in the choreography of *Ramayana*, and appreciation from the president of Republic of Indonesia as well as from the king Paku Buwono XII in the form of rank of titular of Bupati Anom. He was born in 4 April 1914 and was died on 14 April 1986.

There is a moment that encourage me to enquire about meaning or function of *karawitan* according to him, and how he have learned *karawitan* so that he could become one who is looked into in world of *karawitan*. Following I excerpts a dialogue between myself with him in year 1983.

MP: *Aku ki, ...yen wis ngadhèp gamèlan, kudu madhèp mantep ngeningke cipta, rasa, karso. Ora keno nolah-noleh nggagas sing ora-ora. Dadi, ngadhèp gamèlan kuwi kudu konsentrasi. (If I have faced the gamèlan, it has to still creative power, sensation, and aspiration. The mind may not think of something that out of the context of creative power, sensation, and aspiration stillness. So, facing the gamèlan has to take concentration forever)*

BS: *Punika menawi ngadhèp gamèlan Pak. Menawi nabuh kados pundi? (That if facing the gamèlan sir, how if is it playing the gamelan?)*

MP: *Koyo sing tak kandhakake, nabuh gamèlan kuwi ibarate koyo wong sèmèdi. Kudu madhèp, ngeningke cipta, rasa, karso. Wong yen lagi ngrebab, kudu mideng apa sing dadi garape. Nggender yo ngono, ... pada wae! (That such as those I have implied, ... playing gamèlan is like some one who take sèmèdi. It has to still creative power, sensation, and aspiration. Some one who is playing rebab has to really paying attention to the musical treatment. Playing gender is also like that, ... same!)*

BS: *Menawi ngaten, ...carane nyemak gèndhing kados pundi? (If so, how is the way for pay attention to the gèndhing?)*

MP: *Nyemak lakune gèndhing kuwi ya kanti ngeningke cipta, rasa, karso. Gèndhing kuwi minangka landesane. Mula, yen pengrawit ora isa ngeningke cipta, rasa, lan karsane, njut pikirane mlayu tekan ngendi-endi, ...gèndhinge njut dadi bubrah. Dadi semedi kuwi sifat, ...sifat ndudut rasa-rasa sing wigati. Kaya manembah, asih, lan rasa-rasa sing ning njero batin (Pay attention to the passage of the gèndhing through still creative power, sensation, and aspiration. Therefore, if the musician unable to still their creative power, sensation, and aspiration, then their mind run to far and wide, ...the spirit of gèndhing will out of order. So, contemplation is nature, ...nature to pull some essential rasa. It is like attention to the divine, affection, warmth, fondness, and other rasa in the esoteric deepness).*

By quoting Ki Martopangrawit dialog above, it is convince us that playing music in Java has also the dimension of spiritual, mental, and physical discipline. As occurred in the concept of Indian music culture, *rasa* in Java also mean the spirit of value. In India, *rasa* reflects the concept of yoga, while in Java *rasa* is authenticated on the concept of *sèmedi*. It is match with the primary function, the intention, aim, or objective of the music, which is considerable as spiritual existence.

The values are located on the full spiritual experience of the basic cultural life openly and honestly. In this function, music eternalizes life experience significantly. Music brings and conveys the energetic and self-motivated of subjective experience to appoint of rest in the actual object. In connection to the primary function, Javanese music tradition obviously is illustrated on the poem below:

"Yèn wus wruh rasaning gèndhing

Lan su-rasa -ning niat

Gèndhing dadya pangatêr²⁰

Marang sajatining niat"

In the form of free translation, the Javanese poem above literary can be translated as follow:

"If (we) have already experienced to the rasa of the gèndhing²¹

And (experienced) the meaning of the faith and aspiration,

Gèndhing would convey

the of true (our) faith, (our) aspiration and intention."

Secondary function is placed music on the circumstances as a worship medium, tool, or means as well as medium, tool, or means of rites, education, propaganda, information, and entertainments. By stating music as an entertainment, we have to aware to the denotation of the entertainment as investments and commodities.

By accepting and accommodating the conception of spiritual and philosophical thought above, either artists or musicians in India and in Java may not possibly think about the problem of arts creations as one of giving universal significance to their own subjective experience. They are involved in a discipline for the attainment of the infinite, the complete of vision in their own personality. Therefore, if we prudent to observe the problem, we can state that principally music is one of suggesting or revealing or recreating the infinite, divine self, through finite symbols of sound. Through the creation artists sought to evoke a state of pure joy.

Pay attention to the perception above, we can bring to a conception that either artists or musicians in India and in Java are indeed like the worshipper who concentrate constantly the divine nature and who attempted to recreate the vital state of their apprehension, recognition, and comprehension of the worldview through the particular method of the treatment of their music. Toward artists and/or musicians individually accustomed to aware that art-creations are spiritual and religious discipline. Through the accustomed individually, they have then intuitively recognized the truth related to what they experienced prior to they gave it symbolic manifestation in the arts or music. Physical perception, the imitation of nature, is inappropriate to this principle. The success of artistic creation can be achieved if the music to be purposed to achieve the supreme of bliss.

If the above concept is primary principles of an artistic consciousness, the realm of aesthetic or the artistic experience could obviously not be limited to ideas, and thought. An idea belongs properly to the realms of philosophy; aesthetics, like religions is the realm of the spirit. The musician's occupation is conveying the essence by the symbol that states through the medium can be suggested or recreated. Subjective personal experience has played very small or no part, while artistic creations begin only when the musicians have attained their own intuitive mind, state of the calm termed as equilibrium. Having conquered all personal suffering and attained this state of complete detached emotion,

they presented through symbols the spectrum of life only to re-create a similar state of being in the spectator, a state in which the latter could experience the pure bliss of the music.

The aesthetic form that emerged as the viewpoint above is the theory of *rasa*. Since the human being and subjective emotion are not important enough themes to be revealed in music, life is seen as a series of states of being which, though diverse, led to one transcendental experience of bliss.

The theory of *rasa*, as imagined by the Indian and Javanese aestheticians and practiced by Indian and Javanese musicians has two aspects. The first aspect is the evoke state in which transcendental bliss is experienced. The second one is the sentiment, the moods, the permanent and transitory states, which is the object of presentation. The second offered the content of music while the first is the ultimate objective.

In Java, some musicians incline to state that *rasa* as quality, ability, as well as faculty of perception. We state as the quality since the people often refer the taste by using word of *rasa*. It is applied to music also. Then, the perception of music is likened to the perception of flavor or texture on the tongue. It is often arise in the discussion of the nature of musicality.

Rasa and Bawa in Java

We then realize that *rasa* includes the dimension of spiritual, mental, and physical discipline as occurred in the concept of Indian music culture. In Java is also found the mean of *rasa* as the spirit of value. That is why as mentioned above, it was stated that *rasa* related to the "essence," "mercury," "flavor," "the faculty of taste," and "aesthetic affect" since the spirit of value is innermost nucleus that possible develop into forming center of the existence. With the other sentence, we can say that the *rasa* is something that has separate and distinct existence and can stand up as objective or conceptual reality.

Beside essence, physically *rasa* is perceivable as taste of the music. By saying that *rasa* is essence, hence understandable that word of *rasa* connotatively also concerning to the ultimate nature of the content of music values. It can be opposed to its existence of the music empirically. *Rasa* is not merely entity of the music since entity of the music is

independent, separate, or self-contained existence. *Rasa* is representation of the former existence of the music contrasted with its attributes.

Rasa as mercury can be formulated as the musical virtuosity and fluency that serves as messenger that sending values to be promoted to the audience, spectator, or hearers. Early on, it has to be realized that it will be depended to the flavor and the faculty of taste to develop into aesthetic effect. It means that virtuosity and fluency of musical treatment is the musical expression that consists of the quality of the musical values that affects the senses of musical taste. Furthermore, the substance that presents in the virtuosity, ability, and talent of musical treatment evokes the taste. As a result we can affirm that *rasa* in music is a property that distinguishes different types of musical values as the basic of the particles. When we contacts with the taste, hence, in fact, we will have a perception, an experience, or an enjoyment connected to that taste.

We increasingly realize and convince that sometime we are possible to say that in the musical nuance or perspective, *rasa* is flavor. While flavor may not be without taste, and taste represents aesthetic format. It is not monopolized Indian aesthetic theory merely, a people in Java has a belief also that a work of music possesses distinctive "flavors," of which constitutes the aesthetic experience.

It must be noted that flavors in the work of music operates at various levels, giving way to the spectator or hearers what they are capable of getting values by virtuosity of their rational and emotional foundation. Their appreciation to the beauty of structure, form and its values are considered an appropriate activity of the educated and cultured man. Both in India and in Java, the supreme aesthetic experience, however, is believed to be much deeper and cognate to the experience of the God. From this point of view, the work of music is in a sense relevant and necessary for every people who want to increase and stand at high level of spiritual progress. Moreover, for the devout layman its excellence is measured by its efficacy in promoting spiritual development.

Aesthetic effect is the image from the deepness of the values presented by music. Therefore, because aesthetic effect stem from the *rasa* hence can be pulled the conclusion that *rasa* is central in determining the power and weight of value of the music. Mean the word of effect in verbal communication, which we often meet in the dictionary, is basic meaning. Some dictionaries refer to essence. Hence, *rasa* as jetty of congeniality

aesthetic effect is the ultimate nature of values that competent to present arts properties or attributes by means of the treatment and medium in its proper set-up identified as beauty and spirituality.

Rasa has esoteric meaning. In the world of music, either Indian or Javanese music, we maybe, if consider *rasa* in the perspective of esoteric we will find something that very-very abstract, difficult to be touched empirically such as inner meaning, inner melody, musical values, and so forth. Term of *surasa ning lagu* that was proposed by Martopangrawit (1972: 59) and continued to be formulated as theory of inner melody by Sumarsam (1975) is evidence that *rasa* is substation touching empirical region at the same time esoteric.

Esoterically, those abstract things are include spirituality. In the dimension of spirituality, there is story in the life of music in Java which is important to be elucidated here. It is said, musicians who are spirituality improved and aware of the spirit world can sense it directly. There are many illustrative stories that circulate around eve of informal concert and rehearsal.

Formerly, at the era of Mr. Panji Sutopinilih, at his house in Badran village was constantly performed a staging result of the practice, each thirty-five days. Mr. Panji voluntarily provided the time, place, and instrument completely used for practicing gamêlan to whomever want to practice music of gamêlan. He has also voluntarily ready to train them.

Many people want to practice with Mr. Panji Sutopinilih. It was often his house insufficient to accommodate the enthusiastic them, so that his house impressing turn into school teaching gamêlan music. It is rational if told to turn into the school, because Mr. Panji designs the curriculum and tight instruction system. In each practice, he executes the instruction system and curriculum intensely discipline. Usually, they were practice once a week, on Thursday evening up to night. Mr. Panji was very serious and loyal in training his pupils.

In every night of *Jum'at Kliwon*, all pupils have to attend since at that moment was conducted a kind of test by show all practice result openly. At the time of staging, all pupil may not use the notation, but should have memorized all existing facets in which have been studied. He has chosen the night of *Jumat Kliwon* since it is the day of his birthday. That night is right moment for him to celebrate. Therefore, he was also carrying out the party. At that moment, usually there is the dish of *nasi*

tumpang offered to the pupils, guest, and other visitor. The interesting thing in that staging, in the midnight, the light was put out and the music was played in darkness. This is the event called *mulya laras*.

After *mulya laras* take place, usually then there was informal discussion. Some of them such as pupil who have duty to execute play the music in test, all other visitor, and hearer usually tend to tell a story that they felt high spirituality at the time of listening played music composition. Many visitors and hearers have concurred that they found and catching the inner meaning of the played music.

Story of *mulya laras* above is fundamentally story about how essence of *rasa* to be connoted. In this event, uses of *rasa* with its position as object of perception, especially on either piece or performance extend to become a sense of "quality." While quality is the values, being perceived belongs to personality of visitor and hearer. One said musical mode of *sléndro sanga* is well suited to their *rasa* than on *pelog nem*. This indicates the subjectivity of *rasa*.

Rasa is upstream of the aestheticism, or upstream of the philosophy which deals with the nature of beauty of the arts and especial tool of the creation and appreciation of the beauty of the arts. Academically, it can be stated that *rasa* is the jetty of particular theory or basic conception of the aesthetic as well as particular jetty for approach to what is pleasing to the senses of the arts.

Especially in Java, the word *rasa* in this context characteristically has metaphoric sensitivity than in its other meaning, since the sensitivity of music to be likened to the perception of flavor on the tongue. In the conversation, we frequently hear the abstract discussion regularly concerning to the nature of *rasa* in musicality context. It is usually theorize the proposed "variable of *rasa*" on empirically process of music.

By use this sense, then *rasa* in music is assumed and impressed as the taste or flavor of food. Accordingly, in daily conversation is easily found and heard food metaphor abound in the chatting about music. It is ordinary matter if we hear the people give the assessment and compare the melodic ornamentation and cooking spices. However, we often also hear the congeniality of the *rasa* that is expressed not use the ordinary term to mention *rasa* of food, but used the term that usual for the five senses experiences. For example, to state the less arranged

the music element hence told as *mêntah* or raw, then to mention the music element in extraordinarily good arranged hence told as *matêng* or mature.

Below are some words that commonly used to mention the *rasa* of the cookery but is often used to assess the *rasa* of the music. The words are regularly used to refer experience to be felt of the tongue and the other five senses experiences, for example are:

- a. *rênyah*, it is often used to mention the lucid melodious music, blithe, merry, happy, or carefree which in comparison with food is crispy like the taste of crunchy bean or crackers
- b. *manis*, this term is often to be used mention the pleasing of the taste, and being or inducing the one of the four basic taste sensations that is typically induced by disaccharides and is mediated especially by receptors in taste buds at the front of the tongue. It can be compared with bitter, salt, or sour. Literary, it means sweet, therefore we can self conceive this term if used in the context to assess the music. Factually, it is possible and usual to be paralleled with the term of nice or pleasant.
- c. *cêmplang*, is the term to mention the sense or experience of something that ought to tasty or delicious, but because consisted other taste which is strange in character, hence the tasty or delicious sense or experience becoming not perfect. In comparison with the term to sense of food, this word means to refer or to mention the delicious right truthfully, but because certain factor bothering elementary taste so that feel of food becoming not perfect. So, *cêmplang* is imperfect taste.
- d. *sêpa*, this term is usual to be used to mention the sense or experience of food which not fixed, stable, or unwavering.
- e. *kêmrutuk*, usually to assess the music which its expression is incompact among instruments, less frugal, hurried, and cause the impression like ones who hurried runs, what is each compete reach its own target, do not think other component, part, section, or factor in frame of the togetherness.
- f. *énak*, literary it means tasty or delicious.
- g. *sêdhêp*, it means fine, well, refreshed as well as energized.
- h. *ênthèng*, is the term to be used to state the sense or experience of something that lacking in strength or substance, more fluid or rarefied than normal, or having less than the usual number.

i. *kêmba*, this term is used to mention the assessment to something that have been felt to establish, delicious, but because it is happened the repetition which not proportional so that likely delicious becoming not again.

By pay close attention to the examples above, we are aware that in music term, *rasa* refers to an aural sensation to the sound of music. However, because limitation of aural term to mention kinds of auditory feature or quality, hence borrowed an ordinary term that commonly used to mention the five senses experiences to get an impression and an aesthetic effect.

Music is expression medium a lot of *rasa* that is conducive expressed with the music, while the *rasa* s have been decanted, covered, and connoted in various word such as emotion, drives, aggression, and passion. Music articulates the emotion, since music expresses the affective aspect of consciousness, a state of feeling, and symbolizes vigorous action in subjective experience. Music also eloquent to drive human makeup since music carries on or through something impressive energetically. In other hand, music also persuades through the aggression of mind or ideas because music is possible to express a forceful action when music is intended to dominate the authentic inspiration, suggestion, initiative, as well as thought. Music has function to exclaim the people control the passion as well as greed. Principally, various word has been elaborated above can be connoted or accommodated into one term, *rasa*. Therefore, as I state above that term *rasa* is one of the most elusive to grasp because it is indefinable, and used and connoted for very much different things.

Some time, there is a context that *rasa* means impression. For example is the phrase of *rasa ne ora penak dirungokna*, in talking about musical treatment could be rendered as "the *rasa* is uncomfortably heard." Expression of the *rasa ne kaya wong nyanyi*, could be understood by explicit as it sounds like some one sing a song (though shouldn't). Usually this expression is used to refer to the vocal music in *karawitan* system that technically differs from the vocal music in western musical culture. Music vocal in Western music system is regularly referred as *menyanyi*, whereas in music *karawitan* referred as *nembang*.

In the illustration above term *rasa* indicate nouns, but factually term *rasa* is not merely connoted as nouns, but also verb. In the grammar of Javanese Language, prefix "n, ny, m, and ng" have function to alter the

noun become verb. As a sentence "*ngrasakna manise lagu*," means to feel its beloved song. In this usage, translations word of "to feel" is probable to be meant as "to sense," "to perceive," "to hear," "to distinguish," "to tell," and "to discern." Beside that usage as common verbal affixes, in Java there is the passive prefixes such as *ka* or *k* may be applied in this sense. Term *rasa* can be changed into *krasa*, that means "perceptible," "noticeable," and "palpable".

The interesting to be explained here is; *rasa* in frame of taste some time also can refer similarity characteristic to the certain subject. Some time refers to the characteristic of the musical style, and in used other occasion refers something musical that look like certain musical form and structure. For example is idiom of *rasa* India, *rasa* Bali, or *rasa* Thailand. That idiom is term used to refer the resemblance of something that in it there is something certain identical style. While *rasa lancaran* or *rasa sampak* is, term used to refer the resemblance of musical structure that resemblance to the structure of *sampak* or *lancaran*.²³ According to Marc Benamou, if we consider in English, maybe the best translation is provide the suffix *-ness* to the certain style or structure have been mentioned. To translate term *rasa India*, maybe will be appropriate become *Indianeseness*, *rasa Bali* will be appropriate translate as *Balineseness*, *rasa Thailand* maybe *Thailandneseness*. To translate *rasa lancaran* we can change into *lancaranness*.

This has our habit comprehend that taste is ascertain the flavor by touch or feel something. Moreover, taste also indicates to certain inclination connoting to particular disposition of mind or character. Therefore, we are usual find that *rasa* being used to refer to particular "feeling" or "mood" in the music. For example is "*rasa of the composition*"²⁴ or "*rasa of the treatment*"²⁵. Feeling or mood culturally can be connoted as the emotional state, an atmosphere, and a character trait as well as descriptive term of any adjective word. In short, *rasa* is a wide coverage entity that covers the application caused by something that can be pleased, thrilled, or not pleased as well as not thrilled like the taste of food. Therefore, *rasa* is very close to the feeling, because as taste above it possible to be conveyed through the words, bodily gesture, and many kinds of symbolic medium. Even, a lot of one translate that *rasa* is the feeling.

How if with term *rasa* is given the addition word "*bawa*"? What is mean? Isn't it true that in India also there is term *bhava*, beside *rasa*?

Although it is still related the comprehension of *rasa*, but the word *bawa* here will have the meaning which complicated equipping coverage of *rasa*. Let we study in a flash to enable us comparing the context its use with the term *bhava* in India.

As far as I know, culturally *bawa* in Indonesia or in Java is true cannot be discharged with how is the people convey the message, natural and off the cuff or spontaneous reaction to the anything by words, bodily gesture, acting and so forth.

To facilitate the clarification, hereunder will be exemplified at a glance. If only an admonishing, arguing or annoying others for some thing, in that case, one of them of course will get angry. That anger shows itself on his face through the red eyes, distended nostrils, the biting lips or trembling, etc. Then, from that enragement hence, he clutches his arms like kneads something, or loudly shouting with grimy words as empirical amplification of that enragement. In this illustration, we become conscious three different processes. It is appearance something that have the character of challenging, quarrelling, or annoying the other from the first one. The other then show his reaction empirically at his face through the red eyes, distended nostrils, the biting lips or trembling, etc. Afterward, he hands up to give a box or slapping on the face, tremble with rage, or loudly shout at the first mentioned one. Considering the entire process from the second person's point of view, we can say the factor of behavioral cause following done by the second one. Now appear the second person fulminate although his enragement unexploded. We can say this because of the red eyes, distended nostrils, or the biting of lips factors are the external sign of the inside anger. However, how that signs can appear? Is the other intentionally shows it? No! From the experience of the certain matters, some one is immediately involuntary react to the environment or surroundings. The sign appear spontaneously and naturally, which is out of the control. Visible empiric happening on the face is automatic reaction from body. That automatic action occurs on the body is so-called *bawa*.

Rahayu Supanggah, an Indonesian ethnomusicologist, professor, composer, as well as artistic worker who have high dedication spoken that word of *bawa* in Java it is true have a lot of meaning. He was elaborate that in a moment this word could be meant *swara*. The term of *swara* in this case is the human utterance, not only as in music that is simply limited to the note or tone.

For instance, we are stay in certain place and from the other place that is close from that place some one ought to know there is us in that place. But in reality one who there is in around that place do not know there is us since we do not release the *swara*, kept quiet, silent and just sit. That is called *bawa*. In Java language is usually told "*ora ono bawane*" that mean there is no my *swara*. In this context, word of *bawa* is not only mean *swara*, but can mean also the movement, or action.

Extension the meaning is often happened when the context of the discussion to be shifted. That is why there is term of *solah bawa*. This term means motions, way of talking, or way to present certain intentions, whether the esoteric or exoteric intend, and that finally enable to expand its meaning become physical deed such as behavior or attitude. Term of *solah bawa* is peep out new term of *legot bawa* that means character reflection of someone who conducts or does something. Therefore, *legot bawa* is all action conducted by someone as character reflection to him or her self. This term used in colloquial expression. While in music, what its parallel meaning with the word of *legot bawa* is *leléwa*. This word means, "Style," way of conveying, or way of treating, and so forth. To be more sharpness, *leléwa* is esthetic agreement confessed by certain group or artist society concerning the way of presenting, the way of expressing, so that finally peeping out the genre. Here I need to clarify that *leléwa* in art is parallel of its content intention with *solah bawa* in everyday life. Therefore, there is no term *solah bawa* used in music. However, word *solah bawa* in world of dance or in the world of motion and spiritual is still used along with term *leléwa*. If there is people use the word *leléwa* in the world of motion, spiritual and dance, hence its intention is *solah bawa*, that also on the contrary.

Beside word of *solah bawa*, there is also term *bawa rasa*. It means a kind of informal "discussion" without theme, tending to do not to look for the truth of certain assumption such as assumed conclusion.

Although I have told there is no theme, actually in *bawa rasa* there is certain theme. However, that theme has never been drawn up, but taking place spontaneously. It is depended to the community which carrying out of *bawa rasa*. On traditional music community, maybe discussion will cover the matter of the treatment, history, presentation, performance, and unusual or unique form and treatment of the composition.

Bawa rasa is discussion like an effort searching the inspiration, a kind of brainstorming or an informal discussion thrashing out a problem but not truly want to solve the problem in which ideas are put forward in an extempore manner. Usually, in Indonesia it is called *sarasehan* that majored for developing familiarity, gumming brother-hood, sharpening the feeling, and mutually understanding and feeling each other among participants. *Bawa rasa* is kind of *sarasehan* which not make account the out put. Even in the activity, most participants often kept quiet while kept quiet in this context is considered the medium of forwarding something that have the "meaning." *Sarasehan* in that *bawa rasa* is not only conducted in merely verbal dialogue, but also in dance motion and music.

In the activity of *bawa rasa* is always come out the phenomenon of *olah rasa*. It is the inner sensory activity covering a mind action, in both emotionality and intellectuality nuance. The inner sensory that is related to the indulgence of superficial emotion and intellectual power. In consequence, the container of the *bawa rasa* is the *olah bawa* that is in that moment there is an effort mutually feeling and understanding, reciprocate bait each other. Mean of *olah rasa* is equal to the expression of treat to *rasa*. Therefore, it is understandable that *bawa rasa* is an effort to sharpen the spiritual experience, endeavor to update mind to and through control, organize, and manage the emotionality and intellectuality. Culminate its attainment is spiritual experience, inmost satisfaction feeling or impression, soul brightness, and the essence and authentic life peace and quietness.

Suprpto Suryodarmo, an assiduous thinker who formulates the study of arts motion has seen the terminology of *rasa* in the perspective of philosophy. His embraced philosophy is always related to the supreme power of God. Hence, in his mind *rasa* has divine aspect. *Rasa* is an existed particle in the infinite context of divinity. For him, *rasa* is materialized from a concept that human is the shadow of *Hyang Suksma*. *Hyang* is title of autochthonous or Hindu deity, while *Suksma* is smooth, small, and occult that finally is often comprehended as soul and spirit. *Hyang Suksma* is Hindu deity (in Java) with the duty to manage the human life in side of soul and spirit. Therefore, *rasa* is a manifestation of mind awareness that our action, movement, and motion in this life depended by a deity desire.

In this context, the concept of *rasa* is different from the emotion, or lust that its essence has the nature of *raga* or body. Body differentiates *rasa* since it is materialize behind our body or *raga*. Perhaps, *rasa* is exactly located in the heart, not located in the body. However, it is behind the body.

Because *rasa* is identical with the effect of a concept that human is a shadow of soul deity, most importantly, we have to realize how can we always develop into the shadow of soul deity? How can we turn into the shadow of *Hyang Suksma*? Who is essence of *Hyang Suksma*? Suryodarmo furthermore explain that it is something that located in the niches of artery, which will be opened if we own the feeling of grateful. To turn into the shadow of *Hyang Suksma*, we ought to live fatefully, full of soul quietness. We have to put down all of our chance in the position surrender to all deity. We have to own the awareness that we are just creature of deity. Because it is comprehended that human being is shadow of God, hence, in that context, the existence of human being is nothing, because the own of existence is only God. The owner of existence is only God, in consequence, if we try to force to believe that human being is existence owner, hence in fact existence they have is only passive existence. Because, its essence is human being cannot do something. Moreover, who can do many till determine the chance and the human life is only God. Therefore, human being is passive existence owner, the active one is only owned by God the prima causal owner.

Rasa and Bhava in India

In India, coverage usage of word *rasa* is not limited to world of music only, but also in the world of dance and drama or theatre, and, it is often correlated by architecture, painting, and sculpture. This matter is also happened not even in India, but also in Indonesia, especially in Java. The important thing to be paid attention is conception of *rasa* as a basic aesthetic theory that provide underlying unity to the Indian arts. This is fundamental belief about the nature of the aesthetic experience, which able to be shared with the others, especially the principles of technique to maintain the autonomy of artistic perception. There is indication that the achievement and principles of technique is can be borrowed each other to other artistic forms. That is *rasa*! Any and whoever cannot monopolize him.

Likely, there is no difference use of term *rasa* in Indian musical culture compared with term *rasa* used in music discussion in Indonesia, especially in Java. As happened in Indonesia, in India also show the existence of fundamental principles of an artistic consciousness as well as the realm of aesthetic or the artistic experience. It means, in the context of music, *rasa* in India also connotatively concerning to the ultimate nature of the content of music values.

²⁶*Natyasastra* has expressed completely regarding to *rasa*, and even clear away to the region having the character of philosophic. However, *Natyasastra* affirm that the problem of aesthetic is actually one mainly of technique. Factually, the aim appears on *Natyasastra* is to give the actor instruction with reference to procedure and mean of the artistic production, to give the direction with reference to various method and technique incidence of *rasa*.

Affirming what is in *Natyasastra* impossible to know all about procedure and mean of the artistic production, since there is no limit to taste that possible to be conveyed through the words, bodily gesture, and many kinds of symbolic medium involved into the arts as well as music. Although it can be told as infinite, but the real taste is always expressed through four way, that are physical, verbal, material, and emotional way. If above logic to be pulled to recognize the taste expressed in the music, hence that four entities above is also always attend and empirically embodied on musicality construct. Physical, verbal, material, and emotional entities on music are always yielding the formulation of the musical system. Finally, this result determines to the existence of musical characters, cultural existence, inner emotion, and conveying the value messages.

There is no music without *rasa*. Because, *rasa* is cumulative result of the work process, especially the work process of embodiment the form of musical characters, inner emotion, and value messages.

As I have touched above, the theory of *rasa* has two aspects. This agrees with the perceptive of ancient aestheticians, which is live in a period of feather in one's cap Hinduism, and as practiced by the artist at that time. The first is experience suggested state to get transcendental delight or bliss. The second is the sentiments, the moods, the permanent and transitory what is generated and stimulated from certain artistic medium having the empiric character. It means *rasa* is also the object of

presentation. The interesting thing to be paid attention is the configuration of numerous transitory states, involuntary states, and dominant moods that can be understood in the light of spiritual belief. The technique and treatment of music is directly conditioned by these beliefs. In addition, the technique and treatment of Indian music is the rules or musical system to evoke the state of *rasa*. It is the principle going into effect just in music but also in world of architecture, sculpture, painting, as well as dancing. It is principle becoming evidence of the existence of the necessary to get relative disposition and proportion of color and perspective, to have detailed formulation of the measurement and stance, to formulate patterns of division, combination of the movement, and to determine the mode to create particular mood.

That is *rasa* in India. Moreover, that all represents innermost source the theory of Indian esthetics that provides color and constitute the typical character of each pieces of arts borne in and by Indian people. Begin with the base confidence of the nature of the aesthetic experience above, people in India developing principle and artistic system by technique and typical treatment typically, and, each person or artist hereinafter can conduct development autonomously. There are numerous point conducive the happening of reciprocally lend element of *rasa* from a certain music with another. Although theoretical order from every artistic form determine the technique that able to refer to other artistic form, but its base principle is same and often taken for granted or referred to only implicitly.

As happened in Java, both aspect of *rasa* above actually articulate that *rasa* represents the fact of the transcendental experience and of object of presentation. Even, it gave rise two separate discussions in the significant "text" on Indian Aesthetic²⁷. The first one is the inquiry into the nature of the experience itself. While the secondly is the discussion to the form and presentation technique which is not everlasting and permanent of mind through a lot of kinds media such as language, sound, color, movement, etc. Study about nature of aesthetic experience obtained in a framework of recognized at school or institute of education, which have concentration to teach the philosophic thought, while technique and form study yield some manual with orientation to different artistic form.

There is good example of articulation about the nature of the aesthetic experience. To grasp it can be found in the aesthetic exposition

on literature such as the *Brhaddeshi*, written by the theorist Matanga about the 10th century AD,²⁸ the *Sangitaratnakara* written by Sharngadeva, and the *Natya-shastra*,²⁹ and others. The interesting to be paid attention is the earliest formulator of the theory of *rasa* who did not enter into the metaphysical aspects of the aesthetic experience. However, many scholars come close to the question from the point of view of the different system of Indian philosophy. Conversing to the Indian philosophy, there are six orthodox systems of Indian philosophy and the one that forms the basis of most modern schools of Hinduism.

Most of primary philosophic system is Vedanta. This represents the "conclusion" of the Vedas, the earliest sacred literature of India. It is applied to the *Upanishads*,³⁰ which is elaboration of the Vedas. They represent the final stage in the tradition of the Vedas, so the teaching based on them is known as the Vedanta that in Sanskrit means "Conclusion of the Veda." Philosophic contemplation exist in Vedanta is most fundamental *rasa* essentially.

Interesting dimension is comportment of *rasa* what is correlated with *Samkhya*, since *Samkhya* is one of the conventional systems of Indian philosophy that approves a consistent dualism of the orders of matter and soul, or self. The two are originally separate, but in the course of evolution or progression, both of its federating yields something great length esoterically.

In essence, *rasa* in the perspective of the India music and arts correlates with the deepness of spiritualities that inseparable with the set of religious principle. *Rasa* is not merely concerning problem of artistic appetite, but rather than simply answer of the secularity or innermost side from the secularity when people face the problem artistic appetite.

In India there is many discussion regarding to the *rasa* that is related to the *Samkhya* and Vedanta. That discussion excites the India esthetics idea, since historically is visible the existence of interpretation on the nature of the aesthetic experience in the context of Indian philosophy. The matter which requires to be paid attention here is the difference among aesthetic emotion and emotion in real life. Why that difference draw? Because both of it related to *Samkhya* and Vedanta spirituality. Both of it bringing the concept of philosophic contemplation exists in Vedanta and *Samkhya* as most fundamental *rasa* essentially. I need to take a care with Vatsayan statement that stated "...the aesthetic experience at the

highest level was essentially different from any experience in the empirical world" (Vatsayan, 1977: 7) since I have found opposite statement that state artistic experience arising out is a status which is similar to spiritual materialization.

There is again a speculation about *rasa* that expressing duality of object and subject disappear through intense introversion, and ultimately, a status has been evoked unlike any empirical experience. This status is a transcendental one, like the experience of pure bliss. It brings to the notion of taste, aesthetic susceptibility, contemplative habit, and capacity for identification or "becoming" clearly express the belief in the quality of the aesthetic experience distinctively.

The artists in turn start with the opinion that their ultimate aim is to reach the perfect release status, and they are believing that art is special instrument for the artist to lay open the responsive and active mind as well as universally fact which is they experience of.

This like have come to belief and assumption of the theoreticians and artists, problem that always attend into their mind as pertinent technique to each art. That is aspect concerning art of drama, architecture, painting, dance, and music that most often elaborated by when in theoretical treatises, while the aim to be directed to the philosophic attitude and spirit character is taken for granted. Whether this have been accepted as a continual tradition or no, in India there is an understanding that the continuity of tradition in the art is maintained so long as this principle is accepted as a belief, when base of beliefs is hesitated, tradition decay or fall to pieces at all (Vatsayan, 1977: 8).

Like happened in Indonesia, *rasa* as concept of the deepness of artistic meaning, which guiding appearance of the technique can be applied to all the creative arts. Technique of arts, like suggested by theorists is the manifestation of artistic effort that happened in creative work. It makes clear that it do not enable the happening negation of established state that becomes the evidence of how is the existence of "artistic-regulation" to be executed. Because, once intuitive idea held, grasped and mastered by artist in their spirituality, this is then followed the "artistic-regulation" arrangement as laid down in the canons. In all kinds of crowded execution means, musicians have never lost sight of the fact that all musical order have been designed to complete the expression system as especial source or as wellspring the culminate spirituality

and the infinite spirit. Each detail of technique that having the single characteristic is important as far as it is handmaid to intuitive idea center. Technique of its essence India music (as occurred also in Java and in various place in Indonesia, even possible also in various other place in this world) is technical order collection. In India music also have the "law" with the character of technical, that do not permit the freedom to lay open, to innovating and experimenting, so that at the end have been happened the artistic rebellion. Is why happened the artistic rebellion, because essence of expanding *rasa* not yet enough placed into technical "law" technical which is usually tend to fasten. Thus, either in Java and in India, the term and concept of *rasa* with its essence is inseparable with the fact of musical treatment with the empiric nature. *Rasa* is possible to be understood as the unity of ideological fact turning into the empirical reality. These non-cultural phenomena happened just in India but also in Indonesia generally and in Java particularly.

Classic music system and regulation of Indian music have been developed and conditioned with the certain media. However, that system is finally expand and useful for the form of other artistic. This system not only constitutes spiritual belief and religious-philosophic mind but also constitutes the relationship of the process of treatment device and the spirit status that separated in detail. In connection with *rasa*, each art always develop, making, sharpening and experiencing of the system presenting the different elements in well-defined pattern. Different artistic elements enunciated by actor as instruction in choosing items and way of introduce that elements, and every element have the function accuracy to present it. The more deeply we penetrate the technique in art, clear progressively we see that what seems spontaneous, individual, impulsive, natural and experience of in the reality is oppositely also considered, studied accurately, and contain the symbolic meaning which is significant and a great length of.

Application theory of *rasa* can be used in various creative processes in all kinds and forms of arts. This means, in world of music, the theory of *rasa* also grow to be the principles guide of the systems of Indian music. In addition, we need to realize that underestimation of the sensory realm, as solely illusion is not in line with the characteristic of most religion in India, since it is always-strong arm in arm with the philosophy embodiment, differentiating art as a worship instrument

and as a mundane cheerfulness. Legends concerning glorious Krishna deity are overdone fantasy from erotic and physical strength, where arts in the temples prove the sensuality disobeying mystical signal from commonplaces form of Hindu morality. In formulating artistic theory and natural beauty, Indian philosophers have trusted heavily to the concept of aesthetics appetite, aesthetics flavor, or *rasa*, a kind of abstract contemplation in which the inwardness or the mind of human being can highlights the embodied forms of the surrounding or existed the world.

In brief, *rasa* in India as well as in Java has not only defined the character on the stage or on the treatment of the arts in general and of the music specifically, but even character in the life world in general.

***Rasa* and Value**

Rasa is essentially associated to the poetic reality. Poetic in this case I mean is not merely text that evokes a concentrated imaginative awareness of experience. Moreover, I am not going to also that poetic is a specific emotional response through language chosen and arranged for its meaning. Poetic is artistic expression, values expression, orienting at the beauty (poetical), kindness (ethic) and truth-values (scientism) what to realize it require to exploits the logic astuteness. It is especially to catch and mastering the poetic reality to be laid open. Therefore, its essence of poetic reality has the character of the "spirit" and "soul" what esoterically which exist in the inner of world. So that, mean its value seriously have the very private character.

The poetic reality can be extant and embodied of mind atmosphere, core of ideas, as well as crystals of life experience that descend upon in the soul of somebody. Therefore, *rasa* is inseparable and discharged with the kindness values, the beauty, and the truth, which is autonomous reality that not possible to be separated. *Rasa* always contain the values, and values always contain that three essence.

Rasa and values is crown to all artists when they work on art though chosen any medium. Even less if, the values and *rasa* have the spiritual or religious capacities. Term religious I mean in this case is related to or manifesting faithful devotion to an acknowledged ultimate reality, as well as spiritual, which means relating to, or consisting of, and also affecting the spirit. Therefore, *rasa* and values become the seat of emotions

language that make comfort or cheer up for any one who concerned in that language. *Rasa* is medium for artists to touch and brighten fellow being, and make the human being become more human which capable to detain and barricade the animal life behavior and quality. Thereby, the essence of *rasa* is substances which capable to remind at real holy duties, which can awake the human being at provenance what, where, and whom they are animated.

It is not many artists capable to reach for and arrive at the crown like that, since reaching for such crown need the understanding of value realities and precipitation of the *rasa*. It is not only that, but also knowledge of beauty, truth, and kindness clearly. Real and authentic truth is not truth of according to own-self assessment. For that, the deep *rasa* is always have the payload truth level awareness since there is proper truth referred as the real and authentic truth, there is truth based to the many people, estimation, judgment, assessment, belief, and opinion as well as truth for the own-self.

Keen, enthusiastic, and dedicated *rasa* always orients at the real and authentic truth and disregard the truth for the people and the own-self. Keen, enthusiastic, and dedicated *rasa* is always instructing its' self to reach the deepness of the spirit and soul, to reach a supernatural being or essence as well as to reach temper or disposition of mind which conscious at the existence who bearing. It is not only that, keen, enthusiastic, and dedicated *rasa* is also educate its' self to get the immaterial essence, animating principle, or actuating cause of an individual life, as well as to reach the spiritual principle embodied in human beings, all rational and spiritual beings, or the universe.

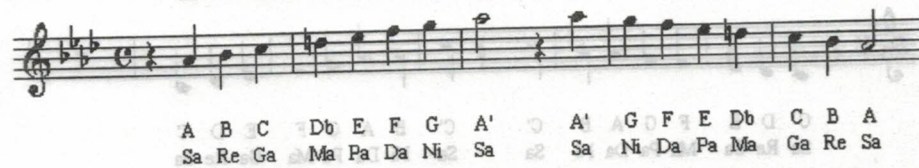
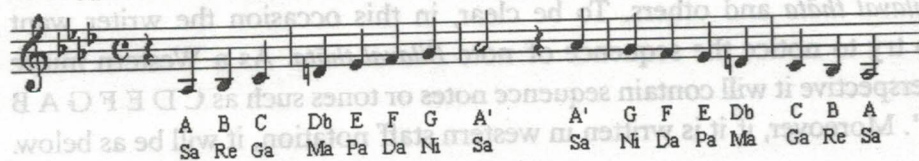
Through the phase of ontology³¹, epistemology³², and axiology³³ the *rasa* are embody to become the treatment of expression that empirically communicated as something to be expressed. Through ontological phase, *rasa* trying to recognize problems concerning the existence and existential assumptions that conducive to arise in logic are those of individuation and existence about certain matter. In the phase of epistemology, *rasa* going to construct some assumption about the phenomenon that are consistent, synoptic, true to the logic and that possess explanatory power. In this phase, *rasa* thus work along with mind and carry the process of inquiry further to decide the essence that is recognized the matter ideologically. At last, in phase of axiology *rasa* then try to find the significance phenomenon

in the considerable extension that it has given to the meaning of the term values. In this phase, *rasa* is determined and determine of the meaning. Our problem is to know what the meaning is. Isn't it the something meant or intended? Isn't it the significant quality? Isn't it also means the logical connotation as well as the logical denotation?

In general arts and music, *rasa* is intrinsic substance³⁴ for the artists at any times, that if finding correct momentum alterable grows to be extrinsic substance. Initially it is esoteric substance, which at any times is alterable to become exoteric substance. Firstly, *rasa* is substance having the character of "soul" or "spirit" that at last transform to become the "material" that have the empiric character. Hence, recognizing to the *rasa* intrinsically recognizes to the journey of "spirit" turning into the physical items that at the same time also accumulate into the aesthetic phenomenon.

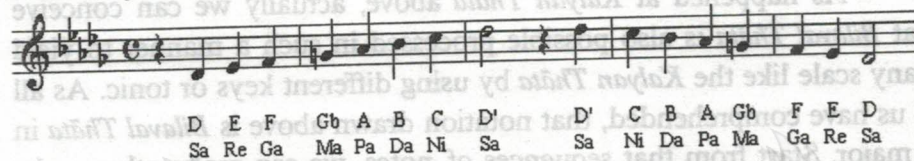
The reality of spirit or soul and its materialization empirically cannot be separated off hand in the aesthetic phenomena of the arts and music. It is true, what is caught by our sensory perception is the material. However, the "spirit" or "soul" always attends along with the attendance and appearance of the "material." Its problem, how we recognizes the attendance of spirit which attend with its material? Its answer, only by using the keen or sharpness of *rasa* we can recognize the spirit that attend with material. This means, recognizing of the spirit can only be done by using the understanding and deepness of *rasa*, it is not with the understanding and recognition of the sensory. From the description above is quite understandable that Bharata through *Natyasastra* express "without *rasa*, no purpose is fulfilled."

Two types A flat major possibility



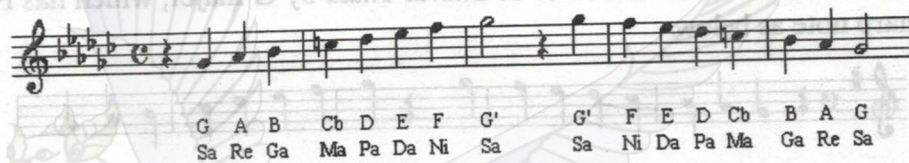
Sequence Notes of Kalyan Thāta on A Flat Major

D flat major



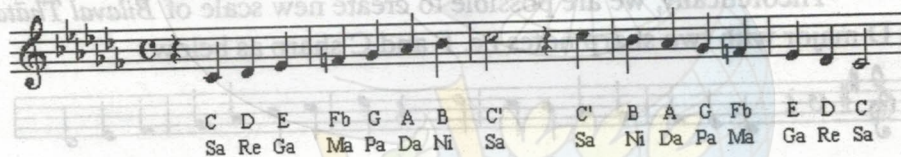
Sequence Notes of Kalyan Thāta on D Flat Major

G flat major



Sequence Notes of Kalyan Thāta on G Flat Major

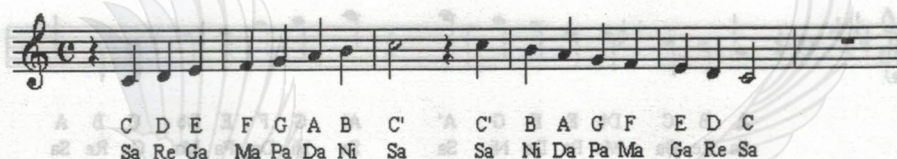
and, C flat major.



Sequence Notes of Kalyan Thāta on C Flat Major

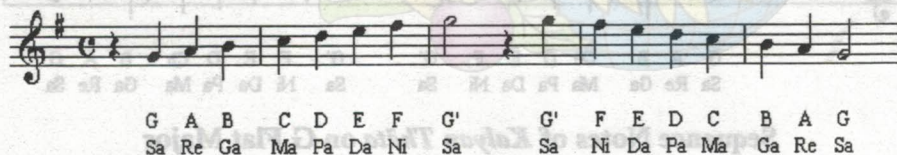
Thereby, in only one *thāta*, i.e. *thāta* of Kalyan as have been exemplified above, theoretically it is enabled to yield analogous fifteen scales but in different range of tones or notes.

For this manner, we can prove at other kinds of *thāta*, such as *Bilaval thāta* and others. To be clear, in this occasion the writer want to try to notice the sequence of note *Bilaval thāta*. As a Western music perspective it will contain sequence notes or tones such as C D E F G A B C'. Moreover, if it is written in western staff notation, it will be as below.



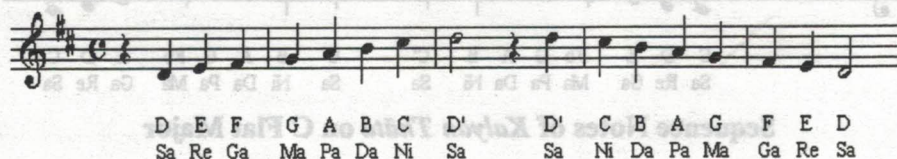
Sequence Notes of *Bhilaval Thāta* on C Major

As happened at *Kalyan Thāta* above, actually we can conceive that *Bilaval Thāta* is also possible processed in such a manner to yield many scale like the *Kalyan Thāta* by using different keys or tonic. As all of us have comprehended, that notation drawn above is *Bilaval Thāta* in C major. Start from that sequences of notes, we can make other scale, which is equal to sequence of notes above, but it has different height and debasement notes as happened at *Kalyan Thāta*. Furthermore, we are possible to make the new scale of *Bilaval Thāta* by G major, which has F sharp note as below.



Sequence Notes of *Bhilaval Thāta* on G Major

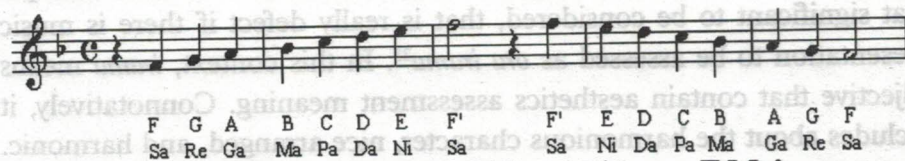
Theoretically, we are possible to create new scale of *Bilaval Thāta* in D major with two sharp notes i.e. F and C sharp as below.



Sequence Notes of *Bhilaval Thāta* on D Major

Of course, we can also make the new scale of *Bilaval Thāta* in other keys or tonics: A major with three sharp notes i.e. F, C, and G

sharp; E major with four sharp notes i.e. F, C, G, and D sharp; B major with five sharp notes i.e. F, C, G, D, and A sharp; F sharp major with six sharp notes i.e. F, C, G, D, A, and E sharp as well as in C sharp major with seven sharp notes i.e. F, C, G, D, A, E, and B sharp. From the notes sequence of *Bilaval Thāta* above, we can also formulate the new scale by using flat notes such as scale in F major with one flat note i.e. B flat as below.



Sequence Notes of *Bhilaval Thāta* on F Major

By using the logic above, we are able to formulate new scale as well, by means of flat notes such as in B flat major with B and E flats, in E flat major with B, E, and A flats, in A flat major with B, E, A, and D flats. Still using flat scales, we are acknowledge that there is a possibility to make the new scale with flats notes such as in D flat major with B, E, A, D, and G flats, as well as in G flat major with B, E, A, D, G, and C flats. Moreover, in C flat major with B, E, A, D, G, C, and F flats.

Scales that has been elaborated and drawn completely above are two *thāta* only, though, in North India music culture, other eight *thāta* still enable to bear many scales. It means all of *thāta* is always had the possibility of variant numbers of the scales as extension of the basic *thāta* on C major key each. It can be formulated that *thāta* on C major keys turn out to be many scales. Thereby, we can say that *thāta* is a parent scale of Indian music, since *thāta* is group of notes from which *rāga* can be formed²².

Indonesian Music Culture

Irama

Repeating statement above, if we put side by side, term of *tala* in Indian music culture could be compared with the term of rhythm in Western music culture. Connotatively, between *tala* and rhythm are perceived similar, and denotatively its equation is seen in some cases only. Then, how is in Indonesian music culture, especially in *Karawitan*?

There is very important musical element in *Karawitan*, especially in Javanese *Karawitan* that is *irama*. Formerly, old fellows mention it as *wirama*. Some experts have stated that this term is influence or come from India. However, during research and stay in India there is no found this word used.

Factually, *irama* in *Karawitan* is ambiguous term that possible to be understood as noun and adjective as well. Firstly, there is an example that significant to be considered, that is really defect if there is music presentation to be assessed as *ora irama*²³. In this context, *irama* means adjective that contain aesthetics assessment meaning. Connotatively, it includes about the harmonious character, nice arranged, and harmonic. As it has aesthetic content in such manner, this term is often used to the group name of *Karawitan*. For example, the *Karawitan* group of *Riris Raras Irama*, the group of *Marsudi Irama*, and the group of *Kridha Irama*.

As rhythm in Western music culture and *tala* in Indian music that connected with placement of sounds in time, the comprehension of *irama* is actually deal with time also. As Rahayu Supanggah has argued that *irama* is not deal with time merely, in practical fact, the term of *irama* also deals with space. Most musicians in daily practice use the term of *irama* to refer those both concepts above.

To comprehend concept of *irama* connected to the space, let us try to refer Martopangrawit explanation. As cited many experts, Martopangrawit in *Pengetahuan Karawitan*²⁴ stated that *irama* is relative width of the *gatra*. While *gatra* is set or smallest unit as part of the *gendhing* or *karawitan* composition, consisted of four beat in frame or skeletons²⁵ of the composition, for example is *gatra* of A B C D. To compose a musical composition, beat of A or B, or C or D could be changed with any notes or tones, for instance 6 5 3 2 to change A B C D.

Once more, *irama* is relative width of the *gatra*. It means *irama* contains a concept related to the enlargement and stricture of the *gatra*. The change of *irama* essentially means enlarge or contract of the *gatra* with two-time multiple comparison. There are five type or level of the *irama*, i.e. *lancar*, *tanggung*, *dadi*, *wiled*, and *rangkep*. To identify the kinds and levels of *irama*, we can use set of amount beats of the quickest strike instrument, *saron penerus*.

Irama lancar

Skeleton (balungan gèndhing)	6	5	3	2
Saron Penerus	6	5	3	2

In *irama lancar*, a beat of skeleton or *balungan gèndhing* is treated as a beat or strike of *saron penerus*.

Irama tanggung

Skeleton (balungan gèndhing)	6	5	3	2				
Saron Penerus	6	6	5	5	3	3	2	2

In *irama tanggung*, a beat of skeleton or *balungan gèndhing* is treated twice beats or strike of *saron penerus*.

Irama dadi

Skeleton (balungan gèndhing)	6	5	3	2												
Saron Penerus	2	6	6	5	5	6	6	5	5	3	3	2	2	3	3	2

In *irama dadi*, a beat of skeleton or *balungan gèndhing* is treated four times beats or strike of *saron penerus*. In *irama wiled* a beat of skeleton or *balungan gèndhing* is treated eight times beats or strike of *saron penerus*, that way also for *irama rangkep*, a beat of skeleton or *balungan gèndhing* is treated sixteen times beats or strike of *saron penerus*.

Beside *irama lancar*, *irama tanggung*, *irama dadi*, *irama wiled*, and *irama rangkep*, some musicians also mention the level of *irama* in other way. Some of them often say *irama siji* or *irama setunggal* to mention *irama tanggung*. They say *irama loro* or *irama kalih* to mention *irama dadi* or *irama dados*, while *irama wiled* usually is said as *irama telu* or *irama tiga*.

That is *irama* in association with space. In auditory and visual perspective, those imagery spaces is marked and provided by the passage of beats of skeleton or *balungan gèndhing* that would be filled by instruments entertainment, especially the treatment instruments.

To comprehend concept of *irama* connected to the time, we can place that term parallel with *tempo* in western music. We know that in Western music tempo is relative speed at which music is played. Tempo determines the speed of the beat. In a fast tempo, the beat has a relatively short time value. In a slow tempo, the value of the beat is longer. In western music, tempo keeps connecting with that matter that refers to general

process of regular accentuation, and to the particular metrical grouping used in a given piece. We can see it in musical notation that meter is indicated by the time signature. In the time signature $\frac{2}{4}$ for example, the lower number 4 indicates that the basic pulse is written as a quarter-note, while the upper number 2 indicates that each measure has two quarter notes. Similarly, in $\frac{1}{2}$ meter (or $\frac{1}{2}$ time) each measure has six eighth-notes. In meters such as $\frac{1}{2}$, which are considered more complex and are known as compound meters, each measure has, in addition to the principal accent on the first beat, one or more subsidiary accents.

If tempo in Western music connected to the time signature as explained above, in *karawitan*, tempo or *irama* has no connection to substance both in notation and in performances practically. Therefore, in all of *irama* (*irama* that means space) level, could be operated all type *irama* in perspective of time or the tempo.

There are three types or levels of *irama* in frame of time or tempo, i.e.:

1. *Tamban* is often mentioned *alon* or *lombo* to refer slow tempo.
2. *Sedheng* for medium or middle tempo, and
3. *Seseg* for quick or fast tempo.

Aspect of *irama* related to the time also to be mentioned as *laya*. It appears that this term is borrowed from Indian music. In *Practical Sanskrit Dictionary*, entry *laya* has broad denotation. Factually, in the dictionary one of the meanings is time, then in practice of Indian music this term means speed. Indian music culture has three type speed or three type *laya* that are *vilambita* that means slow, *madhya* that means medium, and *druta* means fast. Some scholar, and intellectuals in *Karawitan* have tried to used these terms. Term *vilambita* have been introduced in *Karawitan* as *Wilambita laya* to mention *irama tamban*, term *madhya laya* is used to refer *irama sedheng*, and *druta laya* to substitute *irama seseg*. Unfortunately, this effort is never accepted among *Karawitan* musicians, since practice domain and mind of the theorist is different each other. Most *karawitan* musicians prefer use term *irama* to mention tempo or speed than *laya*. Practically, a term of *irama* is employed to refer two kinds conception. They are elementary musical concept that deal with space and how to fill in the spaces, and musical concept connected to the time.

If musicians want to conduct commutation of *irama* in the context of space, they must begin or mark the commutation of *irama* in the

context of time. furthermore it is stated as a commutation of *laya*. Every commutation is commuted speed, *laya*, or *irama* gradually. Drastically, there is no commutation of *irama*, and, finally yet importantly, every commutation of *laya* is not always followed by the change of *irama* in perspective of space.

Although in simply imagery, *irama* in term of space has fixed application significantly, absolutely and imperatively, *irama* in term of time (*laya*) has subjective and relative character. It indicates that assessment of *laya* never use absolute measurement, employ metronome for example. Application of *laya* in range of *tamban*, *sedheng*, or *seseg* typically base at feeling or habit of musicians group. Kendhang player is a leader who determines *laya* because kendhang is auditory conductor through the strength of pulsation to be presented by sound of kendhang.

Laras

Thāta in India can be paralleled with *laras* in Indonesia. Because, nearer congeniality of *thāta* is scale as we comprehend in Western music culture. *Laras* can be comprehended as scale as well. Of course, denotation of *laras* and *thāta* could not be paralleled haphazardly. Scale as well as *laras* can be defined as the rising or falling pitch sequence arrangement that have sound character determined by size and sequence of the intervals between its successive tones used in a musical system. Can *thāta* be defined as above? Connotatively, *thāta* could be comprehended as the typical rising or falling pitch sequence arrangement for Indian music system. However, with the logic above, we ought to comprehend the *laras* as *thāta* as well. Therefore, it is rational if we state *laras* as typical rising or falling pitch sequence arrangement for Indonesian music system.

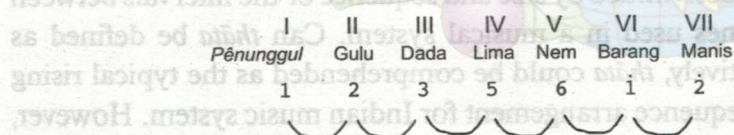
Nevertheless, most importantly known, in *karawitan* term *laras* has plural meaning. At least, there is three important meaning. Firstly, *laras* that means something which has nice, tasty, delicious, pleasant, and well to be heard, felt, and involved. This is general meaning, which commonly use every Javanese without having its relation with music. Secondly, *laras* in musical context that means highness or lowness of a musical tone as determined by the rapidity of the vibrations producing it. In this denotation, term *laras* equal with term pitch in western music. Then, the third meaning of *laras* is any graduated sequence of notes,

tones, or intervals dividing what is called an octave. The specific selection of different tones or notes reveals a pattern of relationships among its pitches that can be expressed as a series of relative²⁶ distances or intervals from one pitch to another within the span of an octave. The interval relationships among pitches of a *laras* are its essential feature, and a particular pattern of intervals defines every *laras*.

Based on the third definition above, Javanese music has two kind *laras* that is *laras sléndro* and *laras pelog*. The tuning or stemming every notes or pitch of *laras* is not precisely fixed. It may vary from a *gamêlan* instruments or ensemble to another. Factually, one of most typical characteristics of any instrument of *gamêlan* is its individual tuning since in *laras* there is no obligatory rule to determine the frequency measurement of pitch in certain octave.

Laras Sléndro

Laras sléndro is a sequence which is accommodated by five notes, tones, or pitch during *gembyangan*, which divides in "almost" equidistant intervals as below. Just assuming that word of *gembyangan* has same meaning with term octave in western music, I will elaborate this term later.



This note, tone, or pitch is named *pênunggul*. It has highest meaning that is marked or symbolized with number 1, and read as *siji* or *ji*. Word of *siji* is Javanese language with the meaning "one." By mentioning above note, *siji* or *ji* is intended to refer note or tone which is presented with word *siji* as first note or tone in *laras sléndro*.

- I. The second note, tone, or pitch is *gulu* or *jangga*. In English, word *gulu* or *jangga* mean neck, and in *karawitan* is practically symbolized with number 2, and to be read as *loro* or *ro*. Word of *loro* is Javanese language that means "two." By stating the note above, *loro* or *ro* is intended to refer note or tone in this symbol as second note or tone in *laras sléndro*.

- II. *Dhadha* or *jaja*, or *tengah*. *Dhadha* or *jaja* in English mean chest while its *tengah* meaning is middle. It is symbolized with number 3 and to be read as *telu* or *lu*. Word of *telu* is Javanese language that means "three." By stating this note or tone, *telu* or *lu* is intended to refer note or tone in this symbol as third note or tone in *laras sléndro*.
- III. *Lima*, that in English means five, is symbolized with number 5 and read *lima* or *ma*.
- IV. *Nem*, in English means six is symbolized with number 6, and read *nem*.
- V. Beside five main notes or tones above, there are two other tones or notes they are *barang*²⁷ symbolized with number 1. It is number one with a dot mark above the number.
- VI. In addition, there is a note of *manis*²⁸ that symbolized with @ (number two with a dot mark above the number).

Theoretically, *gembyangan* is a higher or lower note or tone interval that has sound-wave frequency of vibration "about" doubles that of its lower or higher note. For example, the note or tone of *pênunggul* has 220 hertz (cycles per second) vibrations, while its *gembyangan* that is note of *barang* has vibration about 440 hertz. It is similar with octave in Western music culture, but *karawitan* musicians never state as octave, since octave is an interval between two notes consisting of eight notes inclusive or seven steps on the diatonic scale. In defining *gembyangan* above, I have to say, "... has sound-wave frequency of vibration "about" double that of its lower note" since as I explain above that the tuning or stemming every notes or pitch of *laras* is not precisely fixed. As a result, although empirically comprehension of *gembyangan* and *octave* has matching denotation, but theoretically both of that terms are different.

If we try to write *laras sléndro* in western staff notation, its result will be as below.

1 2 3 5 6 i 2 2 i 6 5 3 2 1

C D E G A C D D C A G E D C

pênunggul dada nem manis

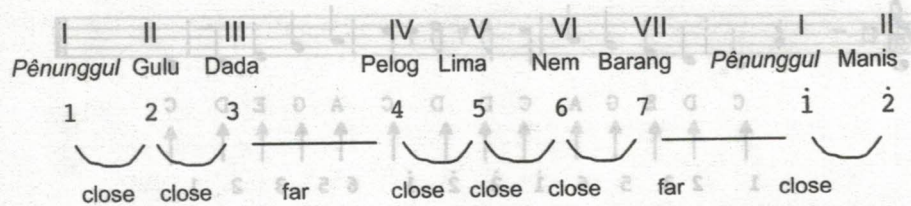
gulu lima barang

Nevertheless, if we employ the scale above to play music in the system of *karawitan*, its result will be felt very awkward. Because, tuning or stemming every notes or pitch of scale (*laras*) is fixed. However, previously I have affirmed that tuning or stemming every notes or pitch of *laras sléndro* is not precisely fixed. I can say here that pitch and interval size of *laras* in *karawitan* system is in relative point, since *laras* in *karawitan* depends on *rasa* that has aesthetic demand in function of *karawitan* presentation. It means *laras* in *karawitan* is measured or considered in connection with something else that related to *rasa*. We know that *rasa* is substance that keeps going on subjective character. Thus, interval distance or pitch of *laras* is based on somebody's opinions or feelings rather than theoretical measured or rational considerations.

All indicate that *laras* is very sturdily its relation with *rasa*. *Rasa* relates to appetite, taste, and desire. While appetite, taste, and desire experiences could be formed by tradition of culture and local habit. Thereby, it could be inferred that *laras* is determined by a lot of variable that enable "something" can vary the *laras*. That is why there is no *gamêlan* instrument in all over the world with the same *laras*, since *laras* is determined in frame of its usefulness context which always has special character. This difference of *laras* is not because of its making in manual way so that yields the imprecise tuning, but it is intended to yield the character of which vary, rich, and plentiful.

Laras Pélog

Laras pélog is modifying sequence of seven notes, tones, or pitch during a *gembyangan*, which divides into un-equidistant intervals as below, i.e. five notes in relative close distance and two other notes in relative far away distance, with order as below.



The names of notes, tones or pitches in *laras pélog* do not differ from names of notes in *laras sléndro*.

- I. The first note is called *pênunggul*. Its meaning is highest, and to be marked or symbolized with number 1, and to be read as *siji* or *ji*. Word *siji* is Javanese language with the meaning "one." By mention above note as *siji* or *ji* is intended to refer note or tone which is presented with word *siji* as first note or tone in *laras pélog*.
- II. The second note, tone, or pitch is *gulu* or *jangga*. In English, word *gulu* or *jangga* mean neck, and in *karawitan* is practically symbolized with number 2, and to be read as *loro* or *ro*. Word *loro* is Javanese language with the meaning "two." Mention that the note above as *loro* or *ro* is intended to refer note or tone in this symbol as second note or tone in *laras pélog*.
- III. As occur in *laras sléndro*, the third note is called *dhadha* or *jaja*, or *tengah*. *Dhadha* or *jaja* in English mean chest while its *tengah* meaning is middle. It is symbolized with number 3 and to be read as *telu* or *lu*. Word *telu* is Javanese language with the meaning "three." By state this note or tone as *telu* or *lu* is intended to refer note or tone in this symbol as third note or tone in *laras pélog*.
- IV. The fourth tone in *laras pelog* is named as *pelog* note. Here, the word *pelog* is the name of note or pitch.
- V. *Lima*, that in English means five, is symbolized with number 5 and to be read as *lima*, to be shortened as *ma*.
- VI. *Nem*, in English means six is symbolized with number 6, it is read as *nem*. Word of *nem* in English means six.
- VII. Seventh note is called *barang* and symbolized with number 7, and to be read as *pitu* to be shortened as *pi*. Word *pitu* in English means seven.
- VIII. Then, there is note of *pênunggul alit*. It means the higher (little, since literary term *alit* means little) first note or higher note of *pênunggul*. It is *gembyangan* note of *penunggul*. Of course, theoretically as well as practically there is note of *penunggul ageng*, that means the lower *pênunggul*. We still remember that *gembyangan* is a higher or lower note or tone interval that has sound-wave frequency of vibration "about" double that of its lower or higher note.
- IX. There is a note of *manis* also like in *slendro* that symbolized with @ (number two with a dot mark above the number).

If we try to write *laras pélog* in western staff notation, its result will be as follow.

C# D E F# G# A B C# C# B A G# F# E D C#

1 2 3 4 5 6 7 i i 7 6 5 4 3 2 1

penunggul dada lima barang gulu pelog nem penunggul

Practically, however, in fact there are three *sub-laras* in *pelog*, namely *pelog nem*, *pelog lima* and *pelog barang*. The word *barang* in this case is used in two different senses. The first word refer a note in *laras pelog*, while the other one is name of *sub-laras* in *laras pelog*. When a note of *barang* is used, it indicates that the structure of the *laras* is *pelog barang*. It means, every *sub-laras pelog barang* keeps in using a note of *barang* in *pelog*.

Every *sub-laras* keeps in using five main notes or pitch. Those *pelog lima* in series note are *penunggul*, *gulu*, *papat*, *lima*, and *nem*. *Pelog nem* in series note are *lima*, *nem*, *penunggul*, *gulu*, and *dada*. While those *pelog barang* in series note are *gulu*, *dada*, *lima*, *nem*, and *barang*. Hereunder will be written completely patterns of notes in series that can be played musically in every *sub-laras*.

Firstly will be written *sub-laras* of *pelog lima*, in western staff notation with comparable note explanation. Secondly, will be written *sub-laras* of *pelog nem*, then last but not least is patterns of notes of *pelog barang*.

Pattern of note in sub-laras of Pélog Lima

C# D F# G# A C# C# A G# F# D C#

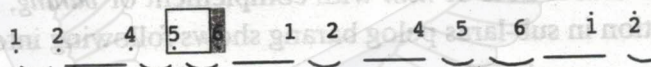
1 2 4 5 6 i i 6 5 4 2 1

Penunggu Pelog Nem Gulu Lima Penunggul

A series of notes above is sub-laras that possible to be mentioned as a scale-based formula for constructing melodies for pelog lima.

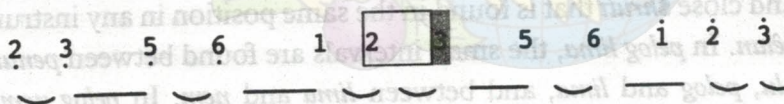
Pattern of note in sub-laras of Pelog Nem

By see the patterns of notes in series both sub-laras of *pelog lima* and sub-laras of *pelog nem* as above, we can differentiate them. At least we know that the lowest or biggest note in *pelog lima* is *penunggul*, and then there is note or pitch of *pelog*. While in *pelog nem*, we know that the lowest or biggest note is *lima ageng* that is note of *lima* to be marked with dot under note. That is theoretical scale, but practically, this explanation will different, since in *pelog lima* the lowest note up to *penunggul ageng*, while in *pelog nem* until *gulu ageng* that is *gulu* with dot under note. If we descript the scale patterns that formed the foundations of musical treatment or composition of *pelog lima*, we will find the pattern as follow.



Range and Set of Tones for Pelog Lima

Above is a tone region that enables for musicians to work on sub-laras of *pelog lima*. The written compositions in those sub-laras used these series notes or patterns of *laras* have characteristic "dominant" and complement note. Practically, the "dominant" note or the note of "dong" is note of *lima*, while complement note is *nem*. How are about scale patterns for *pelog nem*? Description below can be compared with the series notes above.



Range and Set of Tones for Pelog Nem

The range and set of tone above facilitates musicians to work and threat musicality on sub-laras of *pelog nem*. As it occurs in sub-laras *pelog lima* above, in *pelog nem* there is also “dominant” and complement note. “Dominant” note in this sub-laras is note of *gulu* with complement of *dada*.

As explain above that *pelog barang* series notes are *gulu*, *dada*, *lima*, *nem*, and *barang*. Hereunder will be written completely patterns of notes in series that can be played musically in sub-laras of *pelog barang*.

Pattern of note in sub-laras of Pelog Barang

D E G# A B D E G# A B B A G# E D B A G# E D

2 3 5 6 7 2 3 5 6 7 7 6 5 3 2 7 6 5 3 2

Gulu Lima Barang Dada Nem

The range and set of tone above facilitates musicians to work and threat musicality on sub-laras of *pelog barang*. Of course, in *pelog barang* there is also “dominant” and complement note. “Dominant” note in these sub-laras is note of *nem* with complement of *barang*, so that the tone formation in sub-laras *pelog barang* shows following interval.

2 3 5 6 7 2 3 5 6 7 2 3

Range and Set of Tones for Pelog Barang

By observing all of sub-laras in *laras pelog*, we know that every sub-laras has five main notes. The *pelog lima*, *pelog nem* and *pelog barang* sub-laras differ from *sléndro* in two respects. Because, they have two different kind of interval that in Java is called as *shruti* like in India, large and small or far and close *shruti* that is found in the same position in any instrument of *gamelan*. In *pelog lima*, the small intervals are found between *penunggul* and *gulu*, *pelog* and *lima*, and between *lima* and *nem*. In *pelog nem*, the small intervals are found between *gulu* to *dada*, *lima* to *nem*, and *penunggul*

to *gulu*. While in *pelog barang* the small intervals are found between *gulu* to *dada*, *lima* to *nem*, and *nem* to *barang*. The remainder are large *shruti*.

From what has already been elaborated, it can be said that there is seven notes in *laras pelog*, but it does not imply that *laras pelog* is a seven-note tonal system. Factually, the practical and functional notes used in *laras pelog* is five note, as we have seen in sub-*laras pelog lima*, *pelog nem*, as well as *pelog barang*. It is support the assertion that musical pieces in *laras pelog* are basically pentatonic.

End Notes

(Endnotes)

- 1 It is empires that going on old empire that has no longer existed, such as Surakarta, Yogyakarta, and Cirebon Kingdom as well as many small palaces in Bali. If traced from the oldest empire, culturally, all palaces above extension of the culture that grown and expand in Shrivijaya or Majapahit. As I have explained in first chapter, Shrivijaya is maritime and commercial kingdom that flourished between the seventh and the 13th century in the Malay Archipelago. The kingdom, which originated in Palembang on South Sumatra, soon extended its influence and controlled the Strait of Malacca. The kingdom's power was based on its control of international sea trade. It established trade relations not only with the states in the archipelago but also with China and India. Shrivijaya was also a religious centre in the region. It adhered to Mahayana Buddhism and soon became the stopping point for Chinese Buddhist pilgrims on their way to India. The kings of Shrivijaya even founded monasteries at Negapatam in India. Shrivijaya continued to grow, by the year 1000 it controlled most of Java but soon lost it to Cola, an Indian maritime and commercial kingdom, which found Shrivijaya an obstacle on the sea route between South and East Asia. In 1025, Cola seized Palembang, captured the King, and carried off his treasures and attacked other parts of the kingdom. Then emerge Majapahit, Kingdom of Javanese maritime empire that dominated the lesser kingdoms of Indonesia and Malaya from about 1300 to the early 16th century. It was founded by Vijaya (reigned 1293-1309), son-in-law of King Kertanagara (ruled 1268-1292) of Singosari. Guided by Gajah Mada (1290-1364), chief minister from 1331 to 1364, the kingdom adopted an aggressive policy that in little more than two decades is said to have gained it control over practically all modern Indonesia and much of Malaya. The kingdom's power, based on its command of the sea routes and hence the commerce in the region, declined after Gajah Mada's death, and by 1520 it had virtually disintegrated. Many cultural relics proving culture of music in Java and Bali now was extension

from music culture of Mojopahit and Shrivijaya. The culture that grown and expands in those empires was continued by more young other empires. From the 11th to the early 13th century, Kediri was the dominant kingdom in eastern Java, renowned for its naval and commercial strength and for its achievements in literature. It was absorbed into the later kingdoms of Singasari and Majapahit and then by the central Java kingdom of Mataram. From Mataram, it was happened the dissolution through Gianti Agreement which divide Mataram become two empire, that is empire of Yogyakarta and Surakarta. That fact of history above is helpful for us to believe that live music culture in Java now is continuation of the empire culture in the past. However, historical fact of Bali following Mojopahit differ with Java, hence cultural phenomena over there differ from that happened in Java as well.

2. It is simply can be interpreted as quality comparable to texture or color in sight. So, timbre is quality of a sound that distinguishes it from others of the same pitch or volume, which can be considered the texture or color of a sound.
3. Clarification by using piano just an example used for make easy comprehension since piano is music instrument that is relatively easiest we recognize. Piano instrument is not used in Indian music tradition as well as in Indonesia, especially tradition of karawitan.
4. Term octave is related to the interval whose higher note has a sound-wave frequency of vibration double that of its lower note. For instance, the pitch or note vibrates at 220 hertz (cycles per second), while its octave vibrates at 440 hertz.
5. The word *raga* is derived from a Sanskrit root meaning "to color." The underlying ideas is related to melodic shapes, involving specific intervals of the scale produce a continuity of emotional experience and "color" the mind.
6. Just as one is aware of the body's steady pulse, or heartbeat, so in composing, performing, or listening to music one is aware of a periodic succession of beats.
7. In free time, it is usually called *alapa* or *alapana*, the melodic features of a raga are explored gradually in their natural rhythm or flow, often accompanied only by a drone played on the tambura or double-reeded wind instrument.
8. In this circumstance, I am borrows term cell in biology to be employed on musical context as philosophical perspective.
9. Modulation means the transition from certain key or tonality to another.
10. It is usually on fifth that is five notes above of the tonic.
11. See *Fundamentals of Raga and Tala with a New System of Notation*, written by Nikhil Ghosh and published in Bombay by Nikhil Ghosh Sangit Mahabharati, p. 43-55, *The Ragas of North India*, written by Walter Kaufmann, published by Oxford & IBH Publishing Co. Pvt. Ltd. New Delhi, Bombay, Calcutta, p. 14-15, and *Fundamental of Indian Music*, written by Swatantra Sharma and published in Delhi by Pratibha Prakashan, p. 20.

12. In the concept of Indian music, there is divisible concept of nada become several perceptive, covering nāda Brahman, nāda bindu, anahata nāda as well as ahata nāda. From all of those nāda can be divided in two kind nāda that is madhura nāda or musical sound and pratyāhata nāda or non musical sound. In this occasion, we are discussing madhura nāda rather than pratyāhata. Nāda Brahman is the supreme origin and the cause of all sounds, which is the highest states from which emanate all the forms of sound. Nikhil Ghosh said that it could not be explained in the words. Nāda Bindu is the subtlest manifestation of Nāda Brahman. It is the essence of all sounds that could not be heard except only in yogic practice, since it is represented only by the word "Om" as in Hindu belief. Nāda is the synthesis of breath or prana or vayu and fire that means energy. Then, anāhata nāda is vibration which travels through ether, vacuum or mass, not audible without effort. Nikhil Ghosh has supposed as fire that is potentially present in a matchstick but the flame is not visible unless it is struck against a matchbox. While āhata nāda is sound produced by effort. It is consist musical sound that in India called madhura nāda and non-musical sound that is stated as pratyāhata nāda.
13. The word *shruti* is used both to indicate a specific note and as a unit of measurement to describe the size of an interval encompassed by two given notes. It is the smallest tonal interval that can be perceived. The octave, in Indian theory, is divided into 22 *shrutis*. The division is not precisely equal, but these microtonal units may be compared to quartertones of western music, of which there are 24 to an octave.
14. As explained by Sharma on *Fundamentals of Indian Music*, some scholars have defined swara as musical notes, which has the quality of pleasing the heart of the listeners and giving them delight. It is the vital elements of music, since Indian music scholar comprehend it based on seven notes, such as Sa Re Ga Ma Pa Da Ni.
15. It is the series of notes that forms the musical scale and has seven notes, therefore is given name as saptaka that means seven. It is systematic arrangement of the seven notes in the context of octave. The difference, term octave in Western music culture means a span of eight notes on higher note has a sound-wave frequency of vibration double that of its lower note. In India music culture, note of eighth is not reckoned, since this note is perceived by the listener as identical with the first at a higher pitch. Therefore, term *saptak* or *saptaka* in Indian music culture relatively equal with term octave in Western music culture.
16. Timbre is quality of sound that distinguishes it from others although they are on the same pitch or volume. It can be considered as the texture or color of a sound as well.
17. Generally, term volume is related to the total amount of something, which is in world of acoustic or music mean the degree of loudness or the intensity of a sound.

18. Duration is the continuance in time as well as the time during which something exists or lasts. In western staff notation, it is depicted on horizontal spacing.
19. Behind Sa Re Ga Ma Pa Da Ni sequence of notes, there is philosophical idea. But, in this occasion, I would not try to elaborate that philosophical approach, since I wish to explain elementary problem of esthetics, technically.
20. Practically, this term is denoted a particular setting of frets on certain stringed instruments that could be used in the performance of several ragas, so the term of thāta could be assumed as the significance of a classifying and ordering principle.
21. People in South India conceive the term thāta as Melakarta or Mela, while in North India is referred as Thāta only. See *The Rāgas of South India* and *The Rāgas of North India* written by Walter Kaufman, published in New Delhi India by Mohan Pramlani for Oxford & IBH Publishing Co. Pvt. Ltd.
22. Read Chapter 7 entitled "Thāta" in *Fundamental of Indian Music*, written by Swatantra Sharma and published in Delhi by Pratibha Prakashan, p. 20. *Fundamentals of Raga and Tala with a New System of Notation*, written by Nikhil Ghosh and published in Bombay by Nikhil Ghosh Sangit Mahabharati, p. 56-121, and *The Ragas of North India*, written by Walter Kaufmann, published by Oxford & IBH Publishing Co. Pvt. Ltd. New Delhi, Bombay, Calcutta, p. 14.
23. "Ora" is Javanese language that in English means "no." Therefore, term *ora irama* in this context means there is no use or has *irama*, or not regular, not standard, unusual, so that is not delicious listened and unaccepted.
24. In original manuscript written in Javanese language, this book to be entitled *Budel* that means legacy. In 1972, Student Council of Akademi Seni Karawitan Indonesia Surakarta published this book titled *Pengetahuan Karawitan*, and to be print in second edition in 1975. Martin F. Hatch then translated it and to be compiled in *Karawitan: Source Readings in Javanese Gamelan and Vocal Music*, edited by Judith Becker and Allan Feinstein.
25. In Indonesian music culture, frame of composition or skeleton typically said as *balungan gendhing*.
26. Although it is said as relative, but there is discretion or calculation which is remain used as reference, so that in a flash like measuring up to fixed.
27. It is *gembayangan* of the note 1 that means higher note or tone interval from note of normal 1. It has has sound wave frequency of vibration 'about' double than note of normal 1.
28. This means higher note or tone interval, and has sound-wave frequency of vibration "about" double that of its lower note, that is note of 2.
29. Actually, term of "dominant" is incorrect term since because our ethno theory expresses it with term "dong," which denotatively different meaning with term of "dominant." However, to facilitate the congeniality of our comprehension, whereas that term can be borrowed.

V

COMMENSURATE ELEMENTS

Rhythm and Tala

Widely, the intellectual "rumor" of Indonesian culture that gets possession of "something" Indian influence culture has been stated early in the first chapter. It is said also that Indonesian national discourses related to the subject, shape, and inspiration of resistances, national education, regional and global politic as well as national identity movement has oriented toward the same sources with India. This irrefutable that historical relationship of India-Indonesia seemingly can yield the history evidence that there is a continuously development culture happened in a particular order or forming a particular period different situation from hand-nation to next other one, and moved pass over of the geographical boundaries.

We see in our mind's eye that Indonesian musical culture also has been influenced by Indian musical culture. Apparently, that ascription is correct since we find many Indian music technical terms used in Indonesia. However, do the terms using here indicate that Indian music empirically and musically is used in Indonesian music? Are there any musical elements from music of India culture used in Indonesian music culture, especially in *Karawitan*? We should try to understand whether the term usage indicates that musically, Indian musical culture has significant influences.

The answers could be traced comparatively on Indian and Indonesian music system. As elaboration in chapter four about basic musical element, we have comprehended the comparable aspects in

Indian and Indonesian music system. There are two aspects or elements that are possible compared between Western music and Indian music. Fundamental nature of *rhythm* in Western music can be compared with *tala* in Indian music. The real meaning and connotation of *scale* in Western music can be found and figured out in Indian music culture. It is if we have mastered the concept of *thāta*.

In two aspects above, Western music and Indian music has possible perspective to be told parallel, analogous, or equivalent. It means we can study other aspects, which in this case is not referred yet. In case of musical form or in case of the orderly arrangement of musical elements, Western music is inclined to focus on repetition and contrast as two fundamental characteristics of musical form. Indian music is inclined focus on repetition but it does not give attention to contrast. That is a matter example that we can study.

Back to *rhythm* in Western music, there are such patterns regulate the motion of the music and aid the persons ear in grasping its structure. The most basic *rhythmic* unit is the beat or pulse, a recurring time pattern. In complex music, the beat is often only implicit. It is not stated but understood in what it is expressed. Beat in some musical reality is a kind of common denominator for the actual lengths of the notes, which may be longer or shorter than the pulse itself. When the listener taps a foot to such pulsations, however, the pulse again becomes explicit.

That all in once its bearing with tempo, since the tempo of the music determines the speed of the beat. In a fast tempo, the beat has a relative short time value; in a slow tempo, the value of the beat is longer. Therefore, in grasping the beats, we recognize that it regulates the durations of such short musical events as a note or a pair of notes. Explicitly, larger recurring units called measures factually regulate beat.

Measures are formed by stressing the first in a series of two or more beats. Measures are beats group that form themselves patterns, which enable us to recognize the direction of tones, stresses or *accent* of beats. Once more, it commonly falls into regular groups both in musical and notational.

From measures, we are able to comprehend further meter. The term meter can refer to this general process of regular accentuation and the particular metrical grouping used in a given piece. What is meter in music? It is pattern of *rhythm* in music, which is empirically formed by the pattern of beats that combines to form musical *rhythm*.

In musical notation, meter is indicated by the time signature. In the time signature, the lower number indicates the basic pulse while the upper number indicates that each measure has certain of notes with value related to the upper number. In the time signature $\frac{2}{4}$ for example, the lower number, that is number 4 indicates the basic pulse with value a quarter-note each beats. While the upper number, that is number 2 indicates that each measure has two quarter notes. In the same way, in $\frac{1}{2}$ meter each measure has six eighth notes.

The organized music is structured metrically and tends to be regular. When once the meter is established, it need not be rigidly adhered to at all times. The listener's mind will retain the pattern even though the music for the moment contradicts it. A weak beat can be stressed normally to produce syncopation, i.e. an *accent* that works against the prevailing meter or *rhythmic* technique in which the *accent* is shifted to a weak beat of the bar.

Conversely, a strong beat may occasionally be suppressed completely. Indeed, in complex metrical music degree of tension always exists between the meter as an abstract system of regulation and the *rhythmic* flow of the actual note lengths. Furthermore, the pulse need not necessarily be maintained with absolute rigidity.

Formally, musical system in Western music cannot be separated with beats that are grouped into measures. Then the measures are grouped into larger units. Each group of measures produces more extended segments of time that determine the form of the music. Start from the group of measure then all of that elements produce motives that may consist of more than one measure. Principally, motive is the shortest melodic idea that forms a relatively complete musical unit. One or more motives may be repeated and varied to form a phrase. Phrases are combined to produce sections, and sections are combined to produce entire compositions. Musical form is shaped by the relationships among these various time units and by the relationship of these units to the whole. Form in Western music is *rhythmic* in nature since musical form is the structure of a musical composition. We know that in Western music there is no structure of musical composition is made without empirical *rhythmic* conception. That is why we have stated that in Western music, form of music is *rhythmic* in nature as well as the structure of a musical composition since these terms are regularly used in two senses. Firstly, it indicates a musical standard

type or genre. Secondly, it denotes the musical procedures in a specific work.

In reality, this kind matter can be met also in traditional music of India. In Indian music, denotation of this kind comprehension is called *tala*. Musical form in India means the disposition of certain structural units successively in time. It is fully depends to the *tala*. By means of *tala*, Indian music uses it as basic principles that can be discerned from a brief consideration of melody.

As we know, melody may be defined as an organized succession of musical tones. We know that melody is the aesthetic product of a given succession of pitches in musical time, implying *rhythmically* ordered movement from pitch to pitch. This means, there is no possibility to meet and arrange the melody without *rhythm*.

In context of Indian music, we can state that we will not able to arrange melody without using certain *tala* since this term in India means pattern of music related to the beat or pulse, and meter in frame of the time. Furthermore, *tala* in typical of Indian music sense consists of everything pertaining to the forward movement of music in time. In few words, Indian music denote the *tala* as a basic feature governing the structure of traditional, whether in the intended succession of long and short syllables.

In case of *tala*, In Indian music, *tala* is *rhythm* in different ways that highly systematized yet still preserves a degree of flexibility, since *tala* is the durations that organized within a recurring time cycle. *Tala* has "something" that corresponds or agrees with the western measure or *rhythm*. However, its patterns are usually considerably longer. Moreover, its subdivisions consist of units of unequal length. It is intended to form a freely flowing musical continuum.

In Indian music, the *talas* are fewer and not organized in any systematic manner. The two main aspects are the duration of the time cycle and the subdivisions within the cycle. A further distinguishing feature in Indian *talas* is the emphasis placed on the characteristic drum pattern of each *tala*, called *theke*.

Two *talas* may have the same duration and subdivisions but may be differentiated from each other by different characteristic drum patterns. The *talas* are associated also with different forms of song and even particular tempo. The common Indian *talas* range from six to 16

time units in duration. The most popular are *tin-tala* (4 + 4 + 4 + 4), *eka-tala* (2 + 2 + 2 + 2 + 2 + 2), *jhap-tala* (2 + 3 + 2 + 3), *kaharava* (4 + 4), *rupaka-tala* (3 + 2 + 2), and *dadra* (3 + 3).

Take attention to the measure of *tala* such as *tin-tala*, *eka-tala*, *jhap-tala*, *kaharava*, *rupaka-tala*, and *dadra* above remind us to the time signature in Western music system. *Tin-tala* should be comprehended identical or equivalent with western $\frac{4}{4}$, or common time, for the time cycle repeats only after 16 units and is more like four bars of common time.

That is *tala* in North Indian music. In South Indian music, sense of the *tala* is comparatively different. As the system of classifying *raga* is better organized in South Indian music, so too is the system of classifying *tala*. The main group is composed of 35 *talas*, and each *tala* is composed of one, two, or three different units: short, medium, and long. The medium unit is twice the duration of the short. The long unit is, however, a variable and may be three, four, five, seven, or nine times the duration of the short. There are seven basic *tala* patterns, and, because the long unit of these *talas* can be of five different durations. The total number of *talas* in this system is 35.

The total duration of each pattern is controlled by the duration of the variable long. Thus, if the long unit is five times the short, a *tala* pattern such as *dhruva-tala* will be 5 + 2 + 5 + 5, or 17 units. Several of these *talas* have the same total duration but are distinguished from each other by their internal subdivisions.

There are four *capu-talas* used in South Indian classical music. They consist of two sections of unequal length, 1 + 2, 2 + 3, 3 + 4, and 4 + 5. Of these, the 3 + 4 combination is the most prominent. On rare occasions, a performer may use one of the "classical" *talas* referred to in Sanskrit texts. These generally involve long time cycles composed of as many as 100 short units. The most frequently heard time measures, however, are *ahi-tala*, a modified eight-beat version of *tripuṭa-tala* (4 + 2 + 2); *mishra-capu-tala* (3 + 4); and *rupaka-tala* (4 + 2). Each *tala* may be performed in either slow, medium, or quick tempo. There is no gradual acceleration as in North Indian music. That is comparison between Indian and Western music. Hereinafter, we can notice comparatively between music of India and Indonesian *karawitan*.

Tala and Irama

If in the above chapter we have elaborated that there is musical aspects in Indian music and Indonesian *karawitan* can be assessed and considered as relatively identical, in this occasion we want to examine whether the aspects in reality same or not. If only all aspect that has been mentioned in last chapter same, logically we can create or treat Indian music into *karawitan* system.

We have made comparison between *tala* in Indian music and *irama* in *karawitan* as well as *thāta* in Indian music and *laras* in *karawitan*. Connotatively, *tala* in Indian music is musical substance that comparable with term of *rhythm* in Western music since *tala* and *rhythm* are perceived similar. However, denotatively its equation is seen in some cases only.

As *rhythm* in Western music, *tala* in the conception in Indian music culture is projected as music's pattern in time. Factually, it has been frequently identified or deals with its constituent such as *beat*, *accent*, *metre*, or *measure*. In Western music, rhythm relates to tempo. Nevertheless, in Indian music *tala* there is no association with *tempo* that in Indian music is called *laya*. This kind comprehension and conception is all same to the understanding of *rhythm* connotatively.

We know that *rhythm* and *tala* deals with the smallest unit division. That is musical time that literally in form of beat. It certainly extends over more than a single beat in each composition. In other word, beat as smallest unit of measure could not be separated to the denotation of *rhythm* as well as *tala*. From number of beats then it comes out the *accent*. It emphasizes on a particular "*rhythmic*" or a regularly recurring pattern of beat in melodic detail. Then, the number and relative positions of accented and unaccented beats furnish the basis of proper *metric* articulation. From *metric* articulation, then it peeps out the *metre*. That is systematically arranged and measured *rhythm* in verse. On the other hand, *rhythm* continuously repeats a single basic pattern. This statement to affirm that in metrical organized music *accents* serves to articulate set of regularly recurring pattern of beat or *rhythmic*.

The discussing substance above can be called prototype of *tala*. The characteristic patterns of *tala* can be comprehended as *rhythm* as above reason. It is generally equated with regularity meter forming the pattern of beats. Pattern of beats in this case differ from in Western music, since

those pattern of beats are not necessarily grouped in identical subunits, as in common Western practice. We often find asymmetrical groups of beats in Indian music, and the asymmetrical groups of beats in this case are exceptional characteristic of India music.

Principally, the durations are organized within a recurring time cycle in Indian music known as a *tala*. The beat, accent, metre, or measure is usually entangled in every recurring time cycle. In the case of comparison between Indian and Indonesian music, especially in *sangeet* and *karawitan*, the principle above is also occurred in *karawitan* as well. Musical elements in *karawitan* that deals with beat, accent, metre, or measure is *irama*. Of course, we cannot equalize the denotation of *tala* with *irama* recklessly.

Old fellows mention *Irama* in *karawitan*, especially in Javanese Karawitan as *wirama* as well. It has been explained in chapter four that *irama* is ambiguous term, and possible to be understood as noun and adjective as well. In term of noun, Comprehension of *irama* as rhythm in Western music culture and *tala* in Indian music connects to the placement of sounds in time. Therefore, as rhythm and *tala*, *irama* deals with time also. However, *irama* does not deal with time only, since in practical fact term of *irama* is deal with space also. Most musicians in daily practice clearly use term *irama* to refer those both concepts above.

To identify the concept of *irama* as space, we have to realize that *irama* is relative width of the *gatra*. What is *gatra*? *Gatra* is set or smallest unit as part of the *gendhing* or *karawitan* composition. We can imagine the *gatra* with the cell that consisted of four beat in frame or skeletons of the composition. Beat of A B C D in certain metre is foundation resources to develop a music composition. Practically, beat of A or B, or C or D could be changed with any note or tone, for instance 6 5 3 2 to compose a musical composition.

As explained in prior chapter, *irama* is relative width of the *gatra*. *Irama* contains a concept connected to the enlargement and stricture of the *gatra*. The change of *irama* essentially means enlarge or contract of the *gatra* with two-time multiple comparison. That is *irama* in association with space. In auditory and visual perception, those imagery spaces is marked and provided by the passage of beats of skeleton that would be filled by the treatment instruments.

The concept of *irama* related to the time can be paralleled with

tempo in Western music that means relative speed at which music is played. Tempo connects with meters that refer to general process of regular accentuation, and particular metrical grouping used in a given piece. The beat has a relatively short time value when we play certain music in fast tempo, while in a slow tempo the value of the beat is longer. Therefore, we can state that tempo determines and is determined of the speed of the beat.

Aspect of *irama* related to the time is also mentioned as *laya* like tempo in Indian music. Some scholar, thinker, and intellectual in *Karawitan* have tried to used these terms. However, among *Karawitan* musicians by no means accepted this term. Most *karawitan* musicians prefer use term *irama* to mention tempo, speed, or *laya*. Our conclusion, term *irama* is practically employed to refer conceptions of space and how to fill in the spaces and the concept of time.

Comparatively, *irama* and *tala* are equivalent aspects among music of India and Indonesia. Though can be told equivalent, we cannot transfer the concept of *tala* in *karawitan*, on the contrary, we cannot transfer concept of *irama* in India music as well. It means we cannot play India music in *gamêlan* or in *karawitan* system without problems, and in contrast, we cannot play any composition of *gamêlan* music through Indian music system.

This matter can happen since basic creation and musical treatment foundation of that music are comparatively different. In Indian music, melodic framework that gives the performer a basis for creating melody is determined by scalar-melodic structure called *rāga*, at the same time *tala* provides the undeviating framework for rhythmic improvisation. Principally, the *tala* is given expression by an accompanying tabla player but the rhythmic cycles are maintained in the mind of the melodic player in any case and are present whether or not audibly performed.

Through other words, we can state that Indian classical music is based on the *rāga*. This is a melodic framework for improvisation based on a given set of notes. *Tala* is always belonging to existence of the *rāga* that practically form based on the concept that can be equated with time measure or metre. Even though *tala* has something in common with the Western measure, its patterns are usually considerably longer. Moreover, its subdivisions consist of units of unequal length that combine to form a freely flowing musical continuum within the *tala*. Those matters do not

enable *gamêlan* music composition played in Indian music system as well as Indian music into *gamêlan* music system.

Practical Cross Recreation

When we aware that there is parallelism of music element between Indonesian and Indian music, firstly, we have predicted that Indian music can be recreated into Indonesian music of *gamêlan*, and on the contrary. For that, we have extended a question. Is it true that we can recreate or reconstruct Indian music on *gamêlan* music system? To answer that question, let we try to formulate the following a number of things.

In music of India, there is *tala* that connotatively parallel with *irama*. However, practically we cannot play classical Indian music through *gamêlan* music conventionally. Because, we aware that the basic construction or creative paradigm of that music is relatively different. It is impossible for us to identify the equation both music, especially in philosophical and theoretical framework to treat musical expression.

Indeed, the starting point in creativity of Indian music based on *râga*, which its forming is relied on the *tala*, since *râga* means melodic framework for improvisation based on characteristic rhythmic patterns. As based on *râga*, music creation in Indian music cannot leave certain ordering notes of scale with their own tonic, since *râga* is melodic framework for improvisation based on a given set of notes that usually five to seven.

These ordering notes of scale with their own tonic have a function to provide theoretical framework for the melody. Furthermore, concerning with matters of fact Indian music creation is framed by vocabulary of a melody. Beside that, traditionally creating music in Indian music system cannot be dissociated with the patterned time recurrence. Fundamentally, the patterned time recurrences in this kind music occur within certain range of regularity to accommodate specific melodic features.

This music system construction in fact is especial characteristic of Indian music. A typical system or concept above could not be found in *gamêlan* music system. Music conception that is denotatively equivalent with *tala* is unknown in music of *gamêlan*, because *gamêlan* music employs conceptual framework. It is based on *gatra*, *balungan*, or skeleton of musical composition and *céngkoks*.

However, music of *gamêlan* in Indonesia is not based on the *irama* only. However, there are other elements which sharing to develop the music construction. We remember that in the chapter above we have elaborated that *irama* is equal with *tala* in India. *Tala* in music of India is the rhythmic pattern of a melodic line that has various and distinctive beats accentuation. This is principle, which bases on the natural rhythms of musical idiom, and has been devised to organize melodic lines into rhythmic units. This produced distinct kinds of musical expression, among which the most common are qualitative, syllabic, accentual, and accentual-syllabic.

In music of *gamêlan*, this type principle can be found, but in different term, foundation of *gamêlan* music creation depends to the *gatra*, *balungan*, and *céngkok*. Rahayu Supanggah has stated that *gatra* is fundamental concept of *gamêlan* music composition.

In day-to-day discussion about traditional music of *gamêlan*, term *gatra* is regularly comprehended as the smallest unit of gamelan music composition, which consisted of four beats. The last beat of that four beats become point of reference the entire instrument in expressing its musicality. That is why the last beat of that four beats also called *sèlèh*.

The assumption above that is equal object to *tala* is rhythm, but in fact, denotatively *gatra* also contain the meaning that looks like with *tala* because, *tala* can be equated with metre. We know that metre in music generally means rhythmic pattern constituted by the grouping of basic temporal units, called beats, into regular measures, or bars. Factually, *gatra* has the nature like that.

Let us try to see the form of *tala* to be compared with *gatra*. If *tala* means the metric cycle with a specific number of beats, from three to 128, that recur in the same pattern throughout a musical performance. *Gatra* can be stated as metric cycle in every four beats, recur in the same pattern. If *tala* can be state as time measure like term rhythm in western music system, *gatra* is not time measure. Nevertheless, *gatra* is center of concentration and orientation treatment of the treatment instrument. In this context, we can differentiate the denotation of the *tala* and *gatra*. Thereby, we can say that denotation of *gatra* has equality to the nature of one element of *tala*.

At least, physically *tala* in Music of India has elements such as *matra*, *anga*, *laya*, and *āvṛtti*. *Matra* in Indian music means equally spaced

subdivisions of *tala*. It has character not only tick off the unit of time but also determine the speed which tala-cycle rotates. Total numbers of the *matras* in each cycle of tala is complex based on specific construction of the tala. Tala have 16 *matras*, there are other tala use 12 *matras* as well as tala that employs 10 *matras*, there is also tala with seven *matras*, et cetera.

Practically, in writing notation as well as interpreting the music notation, every *matra* in the tala are grouped in different division. Each division is called *anga*. In western music, it known as bar. Bar can be comprehended as a fundamental unit of time into which all music is divided, according to the number of beats. Therefore, bar is also called measure. Furthermore, we can conclude *anga* in music of India as kind of vertical line separating musical units that appear on a sheet of music that separates each unit of musical time.

Laya is the duration of time value that determines performance of the music's speed. Empirically, *laya* involves in the existence of each *matras* in a music performance. Its duration of time value of the *matra* is practically relative, while *āvṛtti* is the animated cyclic movement of the tala.

Term *matra* is similar with comprehension of metre in western music system, since metre is rhythmic pattern constituted by the grouping of basic temporal units, called beats, into regular measures. In this case, we can comprehend that there is identical connotation between *tala* and *gatra*. This kind comprehension is based on the term of rhythm that has frequently been identified with its elements constituent such as accent, metre, and tempo. We find also same elements constituent in *tala* and *irama*.

In tala there is a combination of the musical elements such as *matra* and beats. It means that there is no tala without *matra* and beats. It is same with *irama* in Indonesian *gamêlan* music that also contain *gatra* and beats. There is no *irama* without *gatra* and beats or pulsations. That is why in this occasion we make comparison between tala and *irama*, and it was comprehended as the same conception.

Unequal Base Creation

If the question is asked whether Indian music can be recreated into *gamêlan* music system conversely, it can be clarified by comparing music elements that it has been mentioned above. Apparently, it is

difficult to recreate and retreat Indian music into *gamêlan* music system. Our rationale is; creative foundation of Indian music is not equable with creative foundation of the Indonesian *gamêlan* music. The treatment of Indian music creation must be interpreted through basis of *tala*, while Indonesian music of *gamêlan* must be formed through interpretation of the *balungan* in every *gatra*.

As we have stated our assumption that denotation of the *tala* in music of India is equal with *irama*. Unfortunately, Indonesian music of *gamêlan* is not performed through *irama* as prime creative element. *Irama* in Indonesian *gamêlan* music is only space which must be filled agree with how extensive of space which must be filled. This is caused that every *irama* have their own natural spaces. In *irama lancar*, one of *balungan* beat gets one pulse, therefore, some theorists mention it as *irama* $\frac{1}{1}$ to refer this phase of *irama*. In *irama tanggung*, one of *balungan* beat gets two pulses, so the theorists mention it as *irama* $\frac{1}{2}$, while in *irama dadi* (*dados*) each one of *balungan* beats gets four pulses so this *irama* also to be called as *irama* $\frac{1}{4}$, etc.

As mentioned above, *irama* is relative width of the *gatra*. In addition, *gatra* is set or smallest unit as part of the *gendhing* or *gamêlan* music composition. It means, in each *balungan* beats in different *irama* will have different *gatra*. Furthermore, *gatra* is basic concept of the musical treatment of Indonesian music of *gamêlan*.

By employing the *céngkoks*, and by choosing *sèlèh* of the *gatra*, musicians express their musicality. *Céngkok* is the melodic form that is performed by treatment instruments. Therefore, some musicians also state that *céngkok* means treatment. It is a playing technique that is guided by pattern of the *balungan* and dependent upon the course of *balungan* melody. Beside that, there is also *céngkok sêkaran* or *sêkaran* treatment that means type of playing that involves other inserting melodies into the basic melody. We find also *céngkok gumathok* or *gumathok* treatment called the melodic line, which is performed by some instruments, which is not tied to the melodic movement of the *balungan* but to the form of *gamêlan* musical structure or structure of composition. The instruments that utilize this technique serve to indicate *irama*.

In daily language, *sèlèh* means terminal, which constitutes the end of the series of things that has comfortable positioned, and placed. Musically, the last beat of that four beats is a beat with the strongest function and position. That is why, this beat has been functioned as point

of reference of the musical treatment of each instruments. Therefore, it is been aware or not by *gamêlan* musicians that it is impossible for them to release their own musical activity from the *gatra*. Most of them always consider *gatra* as one of the treatment orientation. The problem is the musical "tool" for their treatment orientation that always considers *gatra*. What kind of element can be functioned as tool?

Beside *gatra*, foundation of *gamêlan* music construction is *balungan*. *Balungan* is skeleton or frame of the composition. *Balungan* is raw material that need furthermore processing, require to be tilled by all instruments. It is especially the treatment instruments and vocal that is agreed with their own organ structure or condition and idioms. Treatment in this case means creative activity of the musicians in interpreting *balungan* to be realized become music expression pursuant to characteristic of played instrument.

Gatra and *balungan* are two improbabilities negating each other. Every *balungan* always has *gatra*. It is impossible there is *balungan* without *gatra*. Because *balungan* always fills each beats exist in every *gatra* with certain notes or tones. If a *gatra* has four beats, its result will have four possibility of usage note or tone. First possibility is only using one note or tone, for example;

6 6 . .
6 6 . 6
. . 6 .
6 . 6 ., etc.

The second possibility is two notes, for example;

. 6 . 5,
6 . 5 .,
6 5 . .,
. 6 5, or
. 6 5 ., etc.

The third option is by means of three notes, for example;

6 5 3 .,
6 5 . 3,
. 6 5 3,
. 3 5 6,
. 6 3 5,
. 5 3 6, etc.

And, the last is use four notes to fill up for beats of *gatra*, for example 6 5 3 2, etc.

Once more, *gatra* is the smallest unit of gamelan music composition consisted of four beats. Of course, to get complete composition in *gamêlan* music cannot be filled by only one *gatra*. At least, a composition in *gamêlan* music needs minimally four *gatra*s played repeatedly, so that causing typical nature that is cyclic. Term cyclic that I means in this case is rather different with term cyclic in western music context, since in western music term cyclic means a composition that is organized by few musical thematic motives, and it is often submitted to considerable variation throughout. It is believed by the most experts in western music since the 18th century such sonata form which used this cyclic form. However, in Indonesian music of *gamêlan* there is no motive concept. As we know that motive is a leading phrase or figure that is reproduced and varied through the course of a composition or movement. Its problem is, in Indonesian music of *gamêlan* there is no leading phrase or figure. It means that in *gamêlan* music there is no phrase or figure to be assumed as coming or ranking first, there is no foremost phrase or figure. All of phrases or figures have equal function and position to get and form the aesthetic movement.

How many *gatra* is needed to realize a composition? It depends on the form of the composition. There are many composition forms such as *lancaran*, *ketawang*, *ladrang*, *ayak-ayakan*, etc. The form of *lancaran*, for example, can be described in scheme, format, or design as below.

= . . = n. = . p. = n. = . p. = n. = . p. = g.

Some marks of above beats imagination indicate the position of the structural instrument. Mark of +, indicates the position of the *kêthuk* instrument.

Mark of n. indicates the position of *kênong* instrument, while mark of p. indicates the position of *kêmpul* instrument, and the mark of g. indicates the position of gong instrument.

With the scheme above, it will emerge the possibility of the *lancaran* composition with amount of the *gatra* varieties. There is a *lancaran* that employs 4 *gatra*s, 8 *gatra*s, or 16 *gatra*s, etc. Let us try to see a composition in form of *lancaran* that employs only 4 *gatra*s.

= . 6 = n5 = . p2 = n1 = . p2 = n1 = . 6 = ng5

or

=6 3 =6 n5 =6 p3 =2 n1 =6 p3 =2 n1 =6 p3 =6 gn5

Moreover, let us try to recognize a composition in form of *lancaran* that employs more than 4 *gatrak* only.

=. 5 =. n3 =. p6 =. n5 =. p3 =. n2 =. p3 =. gn5

=. 6 =. n5 =. p3 =. n2 =. p3 =. n6 =. p5 =. gn3

If we already have a complete *balungan* in frame of composition, usually the musician uses the last beat or notes of *gatrak* as treatment orientation by using the *céngkok*s. Some instrument may utilize the *céngkok* of *gumathok* and the others employ the *céngkok* of the *sêkaran*. A *céngkok*, some times has two long *gatra*, but generally, a *céngkok* is only one long *gatra*. Employing *céngkok* is a must since *céngkok* is the element and tool interpretation to treat the frame of composition. Using the *gatra*, *céngkok* is employed impressing quantitative verse. While *gatra* is the applicative metre that forms measures quantity to articulate syllables with two kind accents, i.e. light and weight merely.

We still remember that *gatra* has connection or association with term *irama*, which haphazardly can be paralleled with term rhythm and *tala*. *Irama* is relative width of the *gatra*. Therefore, *gatra* practically determines the time, since width of *gatra* can be separated with contains of the beats.

The concept of *irama*, *gatra*, and *céngkok* are musical paradigm, basic of the artistic or musical design as well as musical form, which settle on the discipline within *gamêlan* music with abstract principles of body of musical art. By borrowing language term, we can state that *céngkok* analogous with syllable in language since *céngkok* is the smallest musical conceivable expression in *gamêlan* music.

There is character of *céngkok* or syllables that has long and short *céngkok*. The long *céngkok* is roughly equivalent to twice the duration of the short *céngkok*. The short or long *céngkok* application is based on the employment of *irama* in the performance of musical composition. Therefore, *céngkok*, *gatra*, and *irama* constitute and determine the basic metrical units.

Music in general has rhythmic pattern that constituted by the group of basic temporal units. To comprehend about *irama*, we can start with *gatra* and beats that form regular measures, which in Western music notation will exist as the bars and cells. In music of *gamêlan*, in Western music as well as music of India, each measure is set off from those adjoining it by bar lines or cells for Western music, by *gatra* for

gamêlan music, and by *tala* for Indian music. It means that Indian music and music of *gamêlan* keep using *metre* to color or form number of beats in measure and value the necessary beat in the measure.

We are aware that characteristic of the metre and its function on music of India and *gamêlan* is relatively different. We can state that Indian music has assorted metre as Western music. In Western music, number of metre is drawn in time signature which quite a lot. The time signature implies that an accent regularly occurs on the first beat of each measure. Simple metres are duple (e.g., $\frac{2}{2}$, $\frac{2}{4}$), triple ($\frac{3}{4}$, $\frac{3}{8}$), or quadruple ($\frac{4}{4}$, $\frac{4}{8}$). Compound metres are also duple ($\frac{6}{8}$, $\frac{6}{16}$), triple ($\frac{9}{8}$), or quadruple ($\frac{12}{8}$) but have time signatures that indicate the number of beats to be a multiple of three. Thus, in $\frac{6}{8}$, for example, both beats of the basic duple division are divisible into three subunits, yielding a total of six. Some metres that occur less frequently are neither duple nor triple ($\frac{5}{4}$, $\frac{7}{4}$) but may be considered a combination of duple and triple—such as $\frac{2}{4} + \frac{3}{4}$ or $\frac{3}{4} + \frac{2}{4} + \frac{2}{4}$.

Tala, although it has equal characteristic to metre that is formed in time signature form configuration in western music, but in reality have the different characteristic. The interesting side of the *tala*, there are some dimensions on it equal with *irama* in Indonesian *gamêlan* music. In other perspective, *tala* is also similar context with *gatra* since *gatra* identical with metre. We still remember that *tala* is a metric cycle with a specific number of beats. Shortly, we can make the clarification in frame of comparison between *tala* and *irama* as well as *gatra*. Unfortunately, *gamêlan* music system in Indonesia is created or interpreted not by *irama* and *gatra*, but by *céngkok*. We could not hear anything if musicians have no capability to express musical or aesthetical moment by using the *céngkok*. In addition, without the *céngkok*, *gatra* and *irama* is death object, which mean nothing.

Therefore, *céngkok*, *gatra*, and *irama* constitute and determine the basic metrical units.

Music in general has rhythmic patterns that constituted by the group of basic temporal units. To comprehend about *tala*, we can start with *gatra* and beats that form regular measures, which in Western music notation will exist as the bars and cells. In music of *gamêlan*, in Western music as well as music of India, each measure is set off from those adjoining it by bar lines or cells for Western music, by *gatra* for

VI

SUWUK

The writer realizes that many experts generally agree that culture of Hindu-Buddha from Indian in early Christian era have influenced and stimulated Indonesian culture growth generally and Javanese specifically. Perhaps, monarchies came up in early period in Indonesia after five century. Shrivijaya, Singhasari, Kediri, Majapahit, and Mataram will never happen without intellectual revolution offered and acquainted by Hindu or Hindu-Buddha culture from India. Factually, Hindu-Buddha monarchies had become center of power and pushing the growth of social life, politic, and religious as well as the growth of literature and the life of arts.

Writing system and Indian poem in Hindu epic have been adapted and localized by Indonesian people, especially for Javanese people. Many kinds of performance arts live in this period, such as dance-drama, *wayang* (puppet), dance, and mask dance-drama. Especially India epic that have been adapted and localized into Java that become a source of all kinds performance arts, which later grow, develop and expand in Java.

Indonesian music History, especially the music history of *gamêlan* is traceable from period of early Java Hindu empires, about 8 to 10 centuries. Unfortunately, musical facts from this period are very scarce. Some pictures or relieves of music instruments and music event in the wall of temple and monument of Borobudur clear and acceptable explanation about music activity in that period. The relieves

of instruments have been chiseled in the wall of Borobudur temple are harp, mouth organ, and various string instruments. That all almost totally disappeared in period of Indonesian history now. Some above instruments are still found in other place of South-East Asia.

It is very clear, some pictures in relieves have shown the instruments of Indian music. If those instruments were formerly present in Indonesia, why they lost from Indonesian? Whether India music has been played in the family of Java aristocrat or only chiseled in the temples wall? Unfortunately, it is of course difficult questions to find its answer. However, something is piquant to be noted from relieves about the absent of gamelan instruments. However, there is instrument assumed same by *kethuk* instrument and *saron* instrument like *saron* that can be found at this period. To comprehend this problem, then some speculated theory appear, for example Mantle Hood theory (1984:28) that suggested that the absent of gamelan instruments in relieves of Borobudur because political setting. Other musicologists states that it is because aesthetic and religious consideration. It shows the process of Indianization with the strength adaptation.

Entering period of East Java Hindu-Buddha empires, about 12 to 15 centuries, some music facts in belles-lettres and relieves of the temple are detectable. For worthwhile study about music instruments of this period, we can see the Jaap Kunst's masterpiece entitled *Hindu-Javanese Musical Instrument* (1968). In this book, Kunst has verified and confirmed the data that have been met. Then, He musters the names and explains the background a lot of music instruments from 7-century period to 15 century. In this occasion, I need to inform that the book of *Kalangwan* (1974) has been wrote by Zoetmulder is result of study about 9 century until 16 century belles-lettres. This book gives much important information for the study of music instruments in Java.

By studying of those books, we can take the music life estimation in that period. One of the uppermost characteristic of musical life in Java Hindu period, or about 11 century until 14 century, was its role as part of education in the palaces and noble families. It is included writing and reading of the *kakawin*, kind of old Java poetry grows and expands in Java Hindu-Budha era, which later its text develops to the

text of vocal in music of *gamelan*. *Kakawin* is Sanskrit long narrative poem of legendary or historical from India, valued for its high literary merit and its religious inspiration. It is length poem coming from ancient India, which its arrival insists on the forms of Javanese vocal music so-called *mocopat*. At era of Majapahit, it is fortunately since *mocopat* as original vocal music of Java born for a second time.

Almost entire palace members standing in every position such as priest, prince, princess, queen, and king's maid, who must be skilled in singing, dancing, playing music or declaiming poems. The ideal prince or princess is assessed not from its face elegance and its intelligence, but also from its skill and knowledge about art and music. In this period, we can find the information that arts and music has important function to create the chummy social atmosphere.

In *Negarakertagama*, it was informed that Majapahit has special institution that has to take the duty in manage the artistic life and music called *rarkyan demung*. In current Javanese language, word of *demung* means one of the instruments in *gamelan* ensemble. Ancient Java belles-lettres often mentions the puppets ensemble. One of the poems in *kakawin Bharatayudha*¹ mentions word *selunding*, *gêndhing*, and *kemanak*. In Java, we still often hear hitherto all that term, although its literal meaning has changed. Unfortunately, we have never found that term in cultural context of India music. Therefore, we can take a gamble on this problem.

In that time, in Hindu-Buddha empires era, Indonesian people have accepted the great Sanskrit epics, the *Mahabharata*, *Ramayana*, and the *Bhagavadgita* as well. It means they believe in the existing material such as example of heroic stories, mythology, philosophy, and all argument of the *dharma*. This serves the purpose of evidence that Indonesian people attitude tend to accept *dharma* in Hinduism as religious and moral law, that is hoped to govern individual conduct of life. They also accept the sacred literature involving any number of popular encyclopedic collections of myth, legend, and genealogy.

In highness Nalanda-Shrivijaya era, link or relation between Indonesia and India (at that moment, representation of Indonesia was presented by Shrivijaya Empire) was very close, and it influenced

the condition of Indonesian people and culture. We still remember that Nalanda is the place of some monasteries joined together to form monastic centre that functioned as universities in Gupta era. This monastic centre had a set of courses constituting some specialization, especially training about system, philosophy, and practice life of Buddha Mahayana, which went far beyond the bounds of traditional Buddhism. This institution was the leading centre for the study of Mahayana², which was rapidly becoming the dominant Buddhist tradition in India. As academic institution or university, Nalanda housed a population of several thousand teachers and students, who were maintained out of the revenues from more than 100 villages. Because of its fame, Nalanda attracted students from abroad, but the admission test was so strict that only two or three of 10 attained admission. More than 1,500 teachers discussed over 100 different dissertations every day.

Effort of King of Shrivijaya, Bhalaputradeva, building some houses for Shrivijaya travelers who study Buddhist at Nalanda as mentioned by Hirananda Shastri (1924: 310-327) have shown the existence of growth Mahayana Buddhism significantly. We know this matter from Nalanda inscription. It was written on *devanagari* character and found at Nalanda³ by Hirananda Shastri on 1921 when research on *mahavihara*. That inscription was mentioned also Shailendra dynasty⁴ which flourished in Java from about 750 to 850. The dynasty marked by a great cultural renaissance associated with the introduction of Mahayana Buddhism, and it attained a high level of artistic expression in the many temples and monuments built under its rule.

Although the belief and philosophy concept of *Mahayana Buddhism* expanded into Indonesia, it was involved basic shifts in doctrine and approach for precedents in earlier schools. It taught that neither the self nor the *dharma*s exist. In *Buddhism*, *dharma*⁵ is the doctrine, the universal truth common to all individuals at all times proclaimed by the *Buddha*. *Dharma*, the *Buddha*, and the *sangha* (community of believers) make up the Tri-Ratna, or "three jewels," the primary statement of Buddhist belief. In Buddhist metaphysics, the term in the plural (*dharma*s) is used to describe the interrelated elements that make up the empirical world.

that can be perceived. Principally, both musical culture use word of *shruti* to indicate specific note and as a unit of measurement to describe the size of an interval encompassed by two given notes.

Rasa has similar meaning too. That is "juice or flavor," mood, as well as the essence of an artistic experience. In general, it deals with the conscious state of mind or predominant emotion. In the context of aesthetics, it is understood as a relation of the nature of beauty, art, and taste of beauty enjoyment. In religiosity, *rasa* also means devotional sentiment.

These facts indicate that there are some cultural influences from India to Indonesia. It was knowable, because at that moment India became outstanding the world culture centre. Their relation with other countries and nations has capable to influence cultural existence of the other nation that have contact with India. Of course, in the out of musical context there is a large amount of evidence in Indonesian culture that supports the relationship or influence prediction. Therefore, it is rational if we predict that Indonesian musical culture is influenced by Indian culture.

The presentation musical instruments from India in Indonesia have experienced acculturation with the local instrumentations. That nature of ancient Java instruments form there was sameness or similarity with India. On the other hand, there is no nations which will monopolize the process of having natural existence with free of thinking, especially to find typical aesthetic image. Although we find a lot of Javanese music term related to the instrument such as *mredangga*, *doll*, *sangkha*, *kala*, *bheri*, the essence music in Indonesia, especially in Java is not an Indian centric. Phonetically, those terms are same with the terms in India language, but contextually in music and culture, they are difference with in India. Musically, playing instrument of *mredangga*, *doll*, *sangkha*, *kala*, and *bheri* in India is very different from its treatments in Indonesia.

Generally, music instruments have existed in India and to be found in some places, contexts, usages, or situations in Indonesia are different in the context of treatment with their musicality in India. That is instrumental phenomenon. It is different with musical phenomenon.

which must be filled. This is caused that every *irama* have their own natural spaces.

Irama is relative width of the *gatra*, while *gatra* is set or smallest unit as part of the *gendhing* or *gamêlan* music composition. It means, in each *balungan* beats in different *irama* will have different *gatra*. However, *gatra* is basic concept of the musical treatment of Indonesian music of *gamêlan*. By employing the *céngkoks* as the melodic form that is performed by vocals and/or treatment instruments, and by choosing *sèlèh* of the *gatra*, musicians express their musicality.

In using *céngkok*, musician interprets their treatments in every *sèlèh* of the *gatra*. Therefore, some musicians also state that *céngkok* means treatment. It is playing technique that is guided by pattern of the *balungan* and dependent upon the course of *balungan* melody.

Every *gamêlan*'s musicians, conscious or not, it is impossible to release their own musical activity from the *gatra*. Most of them, keep considering *gatra* as one of the treatment orientation.

Beside *gatra*, the foundation of *gamêlan* music construction is *balungan*. *Balungan* is skeleton or frame of the composition. *Balungan* is raw material that needs further process, and be tilled by all instruments, especially the treatment instruments and vocal, agree with their own organ structure or condition and idioms. The treatment in this case means a creative activity of the musicians in interpreting *balungan* to be realized to music expression according to characteristic of played instrument.

To get complete composition in *gamêlan* music cannot be filled by only one *gatra*. At least, a composition in *gamêlan* music needs minimally four *gatra* played repeatedly, so that causes typical nature that is cyclic. Term cyclic in this case is not repeated compositions of melodic organized by few musical thematic motives. However, in Indonesian music of *gamêlan* there is no motive concept. Cyclic in this case means repetition of composition form from first gong or final of the composition to next gongs.

If we already have complete *balungan* in frame of composition, musician uses the last beat of *gatra*s as treatment orientation by using the *céngkoks*. Some instruments may utilize the *céngkok* of *gumathok*

still needed more time and hard work to prove the Indian influence in classic-ethnic music of Indonesia.

We recognized that Indonesia-India relation has a set of cultural pictures with subject, form, and inspiration use identical source orientation. We are aware that Indian image in the Indonesian existence discourse related to the ideas of resistance movement, religious practice, system of the service and worship of God, education, and politic can be comprehend with many evidence. However, in the context of musical culture connected to the discourse of musicality, we have to comprehend that intercourse knots in perspective of the state of being musical, sensitivity, formulation musical paradigm, or talent for music between India-Indonesia are not known yet. It is mysterious! However, it cannot be denied that something mysterious connecting to the social intercourse will be easy to be seen through the track of cultural life of the close association of India-Indonesia. Unfortunately, track of cultural life is also mysterious.

END NOTES

(Endnotes)

1. Bharatayudha is a part or one of the episodes of Mahabharata, a great epic of the Bharata Dynasty. It is the most important religious text of Hinduism. Mahabharata consists of a mass of legendary and didactic material surrounding a central heroic narrative that tells of the struggle for supremacy between two groups of cousins, the Kauravas and the Pandavas. Together with the second major epic, the Ramayana, it is an important source of information about the evolution of Hinduism during the period about 400 BC-200 AD. It is one of the two major Sanskrit epics of India, valued for its high literary merit and its religious inspiration. The poem or kakawin is made up of almost 100,000 couplets, its length divided into 18 parvans, or sections. Actually, epic of Bharatayudha is war story between Pandavas and Kauravas, which is started from Great War preparation as contained in Udyogaparva and end at Saupthikaparva i.e. abattoir of Pandavas warrior in a night after war. In Indonesia, there is Indonesia version of Bharatayudha story written by Indonesia man of letters, those are; Empu Sedah in Prabu Jayabhaya era, King of Kediri

manganese, and even zinc. Some articles inform that bronze was made before 3000 BC. Logically, technology of bronze was found on the Bronze Age.

7. It is Hindu worship, the beholding of an auspicious deity, person, or object.

8. Bronze is of exceptional historical interest and still finds wide applications. Bronzes contain the substituting other metals such as aluminium, copper, tin, lead, etc.
9. In Hinduism, dharma is the religious and moral law governing individual conduct and one of the four ends of life, to be followed according to one's class, status, and station in life. It constitutes the subject matter of the dharmaśāstra, religious manuals that are the earliest source of Hindu law and in the course of time has been extended into lengthy compilations of law, the dharmaśāstra. It is ancient Indian body of jurisprudence. It is still fundamentally used as the family law of Hindus in India. Dharmaśāstra is not primarily concerned with legal administration, though courts and their procedures are dealt with comparatively, but with the right course of conduct in every dilemma. Most Hindus brought up in a traditional environment know some basic principles of dharmaśāstra. These include the propositions that duties are more significant than rights, that women are under perpetual guardianship of their closest male relatives, and that the king (i.e., the state) must protect the subjects from all harm, moral as well as material.
10. This place is close by Rajgir in Bihar.
11. Once more, it is also usually known as Sālicandra, Cāleandra, or Śālicandra.
12. In Hinduism, dharma is the religious and moral law governing individual conduct and one of the four ends of life, to be followed according to one's class, status, and station in life. It constitutes the subject matter of the dharmaśāstra, religious manuals that are the earliest source of Hindu law and in the course of time has been extended into lengthy compilations of law, the dharmaśāstra. It is ancient Indian body of jurisprudence. It is still fundamentally used as the family law of Hindus in India. Dharmaśāstra is not primarily concerned with legal administration, though courts and their procedures are dealt with comparatively, but with the right course of conduct in every dilemma. Most Hindus brought up in a traditional environment know some basic principles of dharmaśāstra. These include the propositions that duties are more significant than rights, that women are under perpetual guardianship of their closest male relatives, and that the king (i.e., the state) must protect the subjects from all harm, moral as well as material.
13. In Sanskrit, mahāvāna means greater vehicle. It is one of the two major Buddhist traditions and the form most widely adhered to in China, Tibet, Korea, and Japan. Mahāvāna Buddhism has emerged in about 1st century AD from the ancient Buddhist schools as a more liberal and innovative interpretation of the Buddha's teachings. Mahāvāna distinguished themselves from the more conservative schools, which they somewhat derisively termed hīnayāna (that mean lesser vehicle).
14. In Sanskrit, mahāvāna means greater vehicle. It is one of the two major Buddhist traditions and the form most widely adhered to in China, Tibet, Korea, and Japan. Mahāvāna Buddhism has emerged in about 1st century AD from the ancient Buddhist schools as a more liberal and innovative interpretation of the Buddha's teachings. Mahāvāna distinguished themselves from the more conservative schools, which they somewhat derisively termed hīnayāna (that mean lesser vehicle).
15. Among that work, there are some differences related to the plot of (1802-1873) expert of Java art and letter in Empire Śūnāta as well. I (1739-1802) a man of letter in Empire Śūnāta and letter in Empire Śūnāta as well. by now in decline, was still predominant in the region. They Śūnāta could not control Śūnāta, however, because the Śūnāta Empire Śūnāta

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GLOSARY

Adangiyah is the part of the opening as a form of manners or decorum in discourse.

Bali is an island and the smallest province of Indonesia, and includes a few smaller neighboring islands, notably Nusa Penida. It is located at the westernmost end of the Lesser Sunda Islands, between Java to the west and Lombok to the east, and has its capital of Denpasar at the southern part of the island.

Balungan is Javanese term which means skeleton, or frame. It is in karawitan music sometimes called the "core melody" of gamelan music composition. This corresponds to the view that gamelan music is heterophonic. Balungan is then the melody which is being elaborated. The group of instruments which play the closest to the balungan are sometimes also called the balungan, or balungan instruments. These are the saron family and the slenthem. In many pieces, they play the balungan. However, they can also elaborate on the parts in a variety of techniques. It is possible that there is no instrument playing the balungan, although many musicians claim that the balungan is still present.

Bhagavad Gita is an ancient Indian text that became an important work of Hindu tradition in terms of both literature and philosophy. It is the eternal message of spiritual wisdom from ancient India. The word Gita means song and the word

Bhagavad means God, often the Bhagavad-Gita is called the Song of God. The Bhagavad Gita has literally meaning The Song of the Bhagavan, often referred to as simply the Gita, is a 700-verse scripture that is part of the Hindu epic Mahabharata. It is a sacred text of the Hindus. The Gita is set in a narrative framework of a dialogue between Pandava prince Arjuna and his guide Lord Krishna. Facing the duty to kill his relatives, Arjuna is "exhorted by his charioteer, Kṛiṣṇa, among others, to stop hesitating and fulfill his Kṣatriya (warrior) duty as a warrior and kill." Inserted in this appeal to ksatriyadharma (heroism) is "a dialogue [...] between diverging attitudes concerning and methods toward the attainment of liberation (moksha). The Bhagavad Gita presents a synthesis of the Brahmanical concept of Dharma, theistic bhakti, the yogic ideals of liberation through jnana, and Samkhya philosophy.

Céngkok are patterns played by the elaborating instruments in the Javanese gamelan. They are melodic formula that lead to a *sèlèh*, following the rules of the pathet of the piece. The most elaborate *céngkok* repertoire is that of the *gendér barung*. The *gambang* and *siter*, on the other hand, do not have such formalized sets of *céngkok*, and therefore may vary more from performer to performer. Most *céngkok* derive from the vocal repertoire, and many have names that originally came from lyrics, like the well-known "Ayu kuning". They may incorporate pre-existent melodic patterns through a process of centonization.

Gatra is "embryo" or "musical semantic unit" in karawitan music. It is a unit of melody in Javanese gamelan music, analogous to a measure in Western music. It is often considered the smallest unit of a gamelan composition. A *gatra* consists of a sequence of four beats (*keteg*), which are filled with notes (or rests, *pin*) from the *balungan*. In general, the second and fourth beats of a *gatra* are stronger than the first and third, and the final note of a *gatra*, called the *seleh*, dominates the

gatra. In other words, the gatra are like Western measures in reverse, with the strongest beat at the end. Important colotomic instruments, most notably the gong ageng, are played on that final beat. If the final beat in a gatra is a rest, the seleh is the last note played. It is not uncommon in gamelan repertoire to find entire gatra of rests. Note that the actual length of time it takes to play a gatra varies from less than a second to nearly a minute, depending on the tempo (laya) and the irama. In kepatihan notation, gatra are generally grouped together in the notation of the balungan, with space added between them. There is, however, no pause between one gatra and the next. The different patterns of notes and rests in a gatra are explained at balungan.

Gong is an African, East and South East Asian musical percussion instrument that takes the form of a flat, circular metal disc which is hit with a mallet. It originated in China and later spread to Southeast Asia, and it may also be used in the percussion section of Western symphony orchestra. Gongs are broadly of three types. Suspended gongs are more or less flat, circular discs of metal suspended vertically by means of a cord passed through holes near to the top rim. Bossed or nipple gongs have a raised centre boss and are often suspended and played horizontally. Bowl gongs are bowl-shaped, and rest on cushions and belong more to bells than gongs. Gongs are made mainly from bronze or brass but there are many other alloys in use.

Irama is the term used for tempo in gamelan. It can be used with elaborating instruments. It is a concept used in Javanese gamelan music, describing melodic tempo and relationships in density between the balungan, elaborating instruments, and gong structure. It is distinct from tempo (Javanese: Laya), as each Irama can be played in different tempi. Irama thus combines "the rate of temporal flow and temporal density"; and the temporal density is the primary factor.

Kakawin are long narrative poems composed in Old Javanese, also called "*Kawi*", written in verse form with rhythms and metres derived from Sanskrit literature.[1] Poets used a formalized literary language, rather than the vernacular. Poets composed and performed the poems at the courts of central and east Java kings between the 9th and 16th centuries, and in Bali. Although the poems depict events and characters from Hindu mythology, the narratives are set in the local landscapes of the islands. They are rich sources of information about courtly society in Java and Bali.

Karawitan is generic term for musical expression of gamelan music in Java, Sunda, and Bali

Kethuk is usually played and paired with an instrument of *kempyang*.

Kethuk kempyang are two instruments in the gamelan, generally played by the same player, and sometimes played by the same player as the *kenong*. They are important beat-keepers in the colotomic structure of the gamelan. Depending on the structure, they play different, repeating patterns every *gongan*. Not all structures use the *kempyang*, but the *kempyang* is never played without the *kethuk*. They are shaped like *bonang*, but are generally placed in their own frame (*rancak*). The *kempyang* is pitched higher (about one octave, although it depends if they are in the *pelog* or *slendro* set. Both have a central boss like the *bonang*, but the *kempyang* has a rounder top (like the higher *bonangs*), while the *kethuk* has a flat top (like the lower *bonangs*). In the common numerical notation, *kempyang* strokes are marked by "-" while the *kethuk* is marked by "+". The *kethuk* pattern is used to classify longer *gendhing* types, where it refers to the number of *kethuk* strokes in a *kenongan*.

Kokar is Konservatori Karawitan. It is a school devoted to other arts such as traditional music, dance, and puppetry.

Laya is the speed or pace of a given piece in Indian classical music as well as Javanese Gamelan music, distinct from *irama*.

Majapahit was a vast archipelagic empire based on the island of Java (modern-day Indonesia) from 1293 to around 1500. Majapahit reached its peak of glory during the era of Hayam Wuruk, whose reign from 1350 to 1389 marked by conquest which extended through Southeast Asia. His achievement is also credited to his prime minister, Gajah Mada. According to the Nagarakretagama (Desawarñana) written in 1365, Majapahit was an empire of 98 tributaries, stretching from Sumatra to New Guinea;^[3] consisting of present day Indonesia, Singapore, Malaysia, Brunei, southern Thailand, Sulu Archipelago, Manila, and East Timor, although the true nature of Majapahit sphere of influence is still the subject of studies among historians.

Minangkabau is ethnic group that also known as Minang (Urang Minang in Minangkabau language). It is indigenous to the Minangkabau Highlands of West Sumatra, in Indonesia. Their culture is matrilineal, with property and land passing down from mother to daughter, while religious and political affairs are the responsibility of men. Today 4 million Minangs live in West Sumatra, while about 3 million more are scattered throughout many Indonesian and Malay peninsular cities and towns.

Mredangga is a terracotta two-sided drum used in northern and eastern India for accompaniment with devotional music (bhakti). It originates from the Indian states of West Bengal, Assam and Manipur. The drum is played with palms and fingers of both hands.

Nusantara is an Indonesian word for the Indonesian archipelago. It is originated from Old Javanese and literally means "archipelago". In Malay, Nusantara bears the meaning of Malay World. The word Nusantara was taken from an oath by Gajah Mada in 1336, as written on an old Javanese manuscript Pararaton and Negarakertagama. Gajah Mada was a powerful military leader and prime minister of the Majapahit Empire who was credited with bringing

the empire to its peak of glory. Gajah Mada delivered an oath called Sumpah Palapa, in which he vowed not to eat any food containing spices until he had conquered all of Nusantara under the glory of Majapahit.

Pedalangan is Javanese puppetry, that also called *pakeliran*. It is a form of theatre or performance that involves the manipulation of puppets. It is very ancient, and is believed to have originated 3000 years BC. Puppetry takes many forms but they all share the process of animating inanimate performing objects. Puppetry is used in almost all human societies both as entertainment, in performance, and ceremonially in rituals and celebrations such as carnivals.

Pelog is one of the two essential scales of gamelan music native to Bali and Java, in Indonesia. In Javanese the term is said to be a variant of the word *pelag* meaning "fine" or "beautiful". *Pelog* scale has seven notes, but many gamelan ensembles only have keys for five of the pitches. Even in ensembles that have all seven notes, many pieces only use a subset of five notes.

Prayag Sangeet Samiti is a semi-autonomous institute imparting education in Hindustani Classical music, in Allahabad, India. It awards its own diplomas and certificates. It was established in 1926. The major aim of this organization is to propagating and popularizing the cause of Indian Classical Music. Since its inception this organization is proved to be a vibrant center of classical music and culture. Prayag Sangeet Samiti is known for providing nurture to musicians and students also. There are several degree and diploma courses in various vocal and instrumental music streams are widely recognized by a number of state governments, universities and educational bodies.

Raga (literally "colour, hue" but also "beauty, melody"; also spelled raag, raaga, ragam; pronounced rāga, rāg or rāgam) is one of the melodic modes used in Indian classical music. A raga uses a series of five or more musical notes upon

which a melody is constructed. However, the way the notes are approached and rendered in musical phrases and the mood they convey are more important in defining a raga than the notes themselves. In the Indian musical tradition, ragas are associated with different times of the day, or with seasons. Indian classical music is always set in a raga. Non-classical music such as popular Indian film songs and ghazals sometimes use ragas in their compositions.

Sangeet is a Sanskrit word for music.

Sangeet Natak Akademi is the national level academy for performing arts set up by the Government of India.

Sanskrit is the primary liturgical language of Hinduism, a philosophical language in Hinduism, Buddhism, and Jainism, and a scholarly literary language that was in use as a lingua franca in the Indian cultural zone.

Santoor is an ancient Indian string musical instrument native to Jammu and Kashmir, with origins in Persia. It is a trapezoid-shaped hammered dulcimer often made of walnut, with seventy two strings. The special-shaped mallets (mezbab) are lightweight and are held between the index and middle fingers. A typical santoor has two sets of bridges, providing a range of three octaves.

Sarangi is a bowed, short-necked string instrument from South Asia which is used in Hindustani classical music. It is said to most resemble the sound of the human voice – able to imitate vocal ornaments such as gamaks (shakes) and meends (sliding movements). The word Sarangi is a combination of two words 'seh' (Persian equivalent of three) and 'rangi' (Persian equivalent of colored) corrupted as Sarangi. The term seh-rangi represents the three melody strings. Sarangi is widely believed to mean "a hundred colours" indicating its adaptability to a wide range of musical styles, its flexible tunability, and its ability to produce a large palette of tonal colour and emotional nuance. Sarangi now enjoys the status of a solo classical instrument. There is a variation to the fingering technique.

Saron is a musical instrument of Indonesia, which is used in the *gamelan*. It normally has seven bronze bars placed on top of a resonating frame (*rancak*). It is usually about 20 cm (8 in) high, and is played on the floor by a seated performer. In a pelog scale, the bars often read 1-2-3-4-5-6-7 across (the number four is not used because of its relation to death) (in kepatihan numbering); for slendro, the bars are 6-1-2-3-5-6-1; this can vary from *gamelan* to *gamelan*, or even among instruments in the same *gamelan*. *Slendro* instruments commonly have only six keys. It provides the core melody (*balungan*) in the *gamelan* orchestra. There are three type saron typically come in a number often sizes, from smallest to largest; (1) saron panerus (also: *peking*), (2) saron barung (sometimes just saron), and (3) saron demung (often just called demung). Each one of those is pitched an octave below the previous. The slenthem or slenthro performs a similar function to the sarons one octave below the demung.

Sèlèh is a concept used in Javanese *gamelan* music to refer the final orientation note during a *gatra* or four-beat melodic unit, as well as *kenongan* or *gongan*. As such it is the note which serves as the goal for all the various strands of the musical texture.

Seni ukir (carved or engraved) is a branch of art which can be categorized as applied arts

Shruti is a *Sanskrit* term used in several contexts throughout the history of Indian music. A shruti is considered the smallest interval of pitch that the human ear can detect. This term is also used in Javanese *gamelan* music.

Sitar is a plucked stringed instrument used mainly in Hindustani music and Indian classical music. The instrument descended from a similar but simpler Persian instrument called the Setar (meaning "three strings") and it's predecessor the Dutar (meaning "two strings"). The sitar flourished in the 16th and 17th centuries and arrived at its present form in 18th century India. It derives its distinctive timbre and resonance from

sympathetic strings, bridge design, a long hollow neck and a gourd resonating chamber.

Slendro is also called *salendro* by the Sundanese. It is a pentatonic scale, and the other being *pélog*. In Javanese the term is said to derive either from "Sailendra", the name of the ruling family in the eighth and ninth centuries when Borobudur was built, or from its earlier being given by the god Sang Hyang Hendra.

Slenthem is a Javanese metallophone which makes up part of a gamelan orchestra. It is part of the *gendér* family that consists of a set of bronze keys comprising a single octave: there are six keys when playing the *slendro* scale and seven when playing the *pélog*. These keys are suspended by leather cords over individual bamboo tube resonators in a wooden frame, which are cut so that the placement of the bamboo's node causes the functional length of the resonator to be shorter for higher notes. The instrument is played by striking the keys with a mallet, called a *tabuh*, which has a short handle and a thin wooden disk edged in cloth or rubber. One hand is left free to dampen notes. It is a low-pitched instrument with a softer sound than the *saron demung*.

Sunda are the largest people group in Indonesia. Their homeland is in the province of West Java. The area inhabited by the Sunda is called "Sunda Land". The Sunda live near the Javanese, Banten, Betawi and the coastal Javanese of Kulon. The Sunda are also called Priangan or Parahyangan.

Suwuk is a term in Javanese gamelan music which means "stop" or "completed" when the expression of music have been presented.

Tanpura is also often referred to as *tambura*, *tanpura*, *tamburi*. It is a long-necked plucked lute (a stringed instrument) found in different forms in Indian music culture. Hindustani musicians speak of 'tanpura' whereas Carnatic musicians say 'tambura'; 'tamburi' is a smaller instrument used for accompanying instrumental soloists. For practical use, all these types are called 'tanpura' in the text.

Veena is one of the most ancient string instruments of India. Its origin can be traced back to the ancient *yazh*, a stringed instrument, similar to the Grecian harp. Bharata, in his *Natya Shastra*, explains the theory of the 22 *sruti*-s in an octave with the help of two experimental *veena*-s. It went through several innovations and modifications. In its current form, the instrument can be attributed to Raghunath Nayak (circa 17th century) of Tanjavur in Tamil Nadu.

Wayang is a Javanese word for particular kinds of theatre. When the term is used to refer to kinds of puppet theatre, sometimes the puppet itself is referred to as *wayang*. In Java *wayang* means performances of shadow puppet theatre are accompanied by a gamelan orchestra in Java, and by gender *wayang* in Bali.

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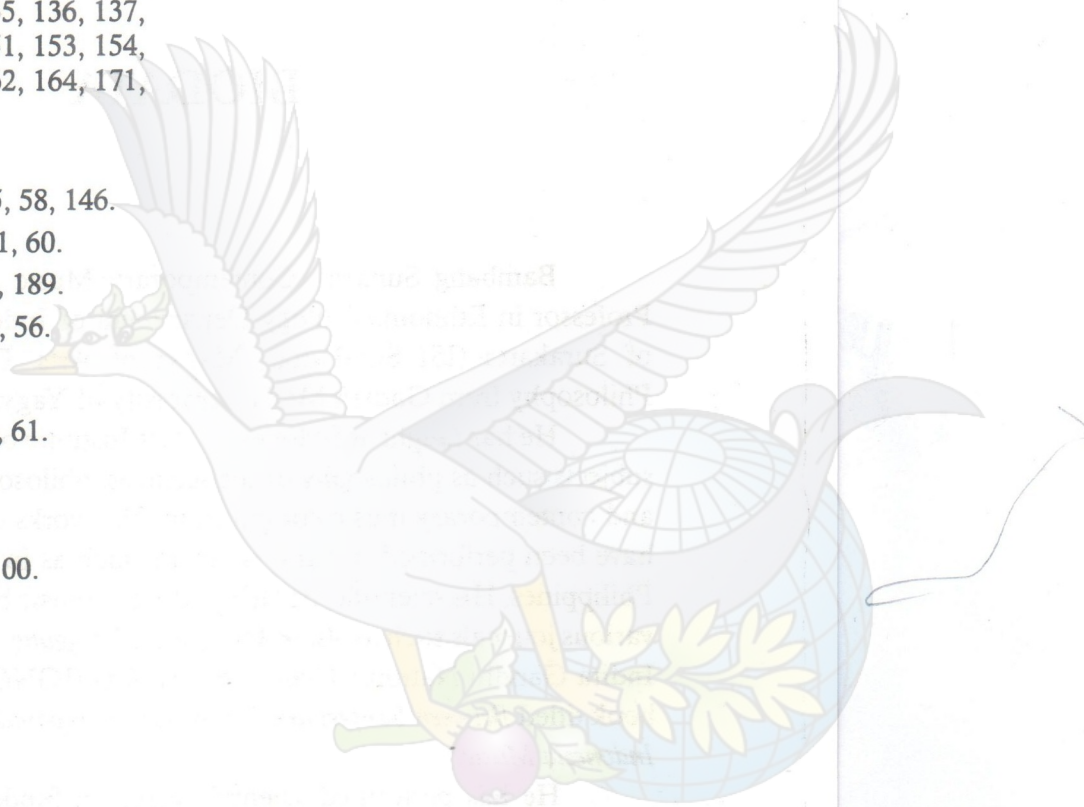
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